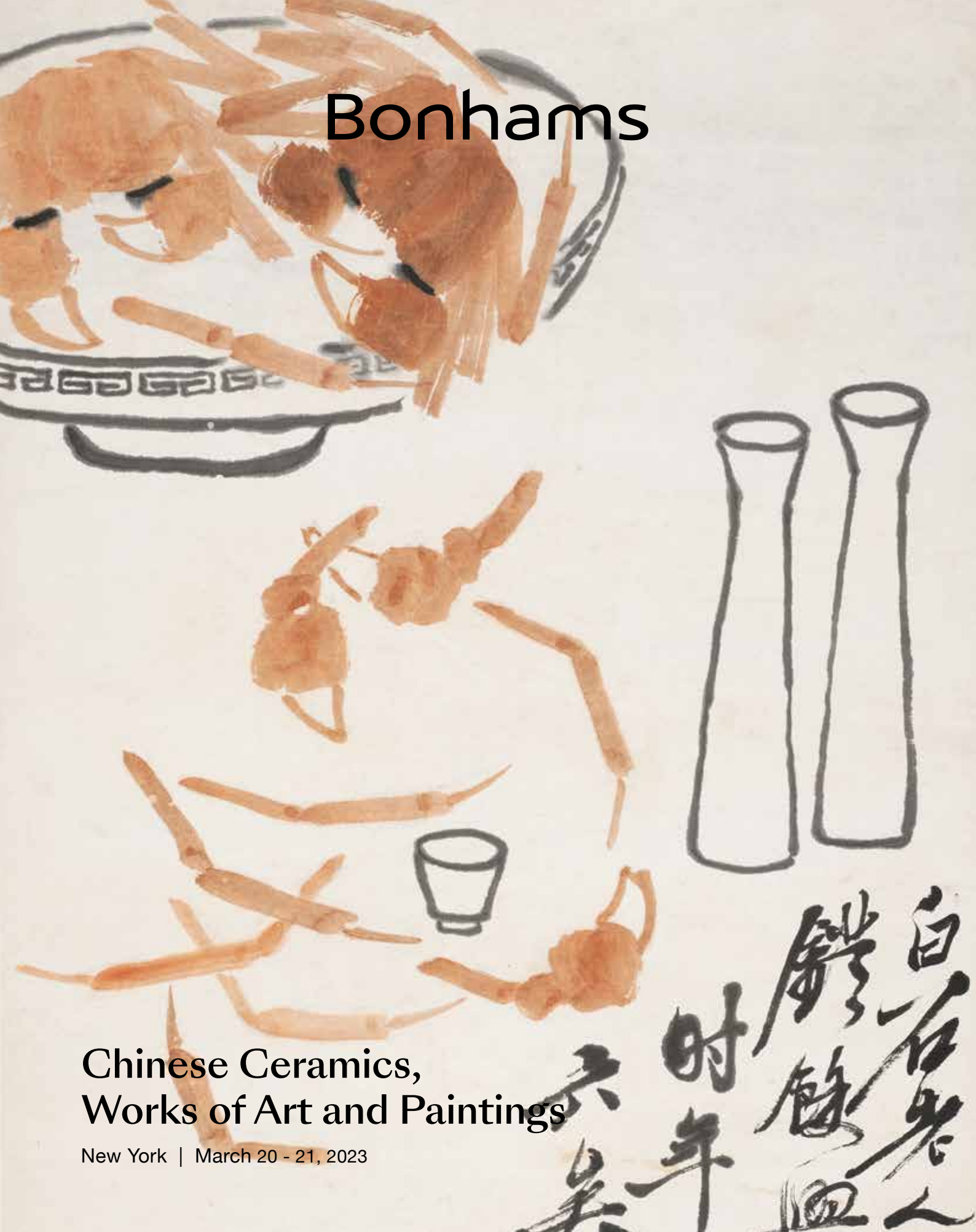
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Chinese Ceramics, Works of Art and Paintings

New York | March 20 - 21, 2023



Chinese Ceramics, Works of Art and Paintings

New York | Monday March 20, 2023 at 1:30pm (Lots 110 - 232)
New York | Tuesday March 21, 2023 at 9am (Lots 240 - 420)

BONHAMS

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SALE NUMBER

28439
Lots 110 - 420

ILLUSTRATIONS

Front Cover: Lot 240
Selection of Lots in the Sale
Inside Front Cover: Lot 179
Inside Rear Cover: Lot 245
Rear Cover: Lot 159

PREVIEW

Wednesday March, 15 10am-5pm
Thursday March, 16 10am-5pm
Friday March, 17 10am-5pm
Saturday March, 18 10am-5pm
Sunday March, 19 10am-5pm

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ASIA WEEK NEW YORK

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Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-



1 - 109
No lots

FROM AN IMPORTANT EAST COAST COLLECTION

110
AN ARCHAIC BRONZE OVAL BOWL WITH RING HANDLE (*HE*)
Eastern Zhou dynasty, 6th-5th century B.C.
Finely decorated with a wide band of interlocking stylized serpents above a roll of triangles pointing downwards, the thinly cast bowl of oblate profile rising from flat base to a short flared mouth, a plain, faceted loop handle on the long side, the attractive encrustations of blue, green, and red gracefully scattered inside and out, with imprints of textiles still remain near the base.
4 1/2in (11.7cm) wide; 4 3/8in (11.3cm) depth across handle

$10,000 - 12,000

東周 帶把青銅鉢

Provenance:
Blitz Chinese Ceramics and Works of Art, Amsterdam, April 18, 2005

來源：
Blitz Chinese Ceramics and Works of Art，阿姆斯特丹，2005年4月18日

In typical Eastern Zhou form and decoration, the present example is especially fine in casting with a perfect proportion.

Compare the very similar bronze *he* in the collection of the Department of Archaeology, Peking University, illustrated in *Arthur M. Sackler Museum of Art and Archaeology at Peking University: A Selection (1998)*, Beijing, 1998, p. 111, no. 63.

A group of closely related bronze oval bowls with various decorations and loop handles, in the collection of the National Museum of Asian Art, Smithsonian, is illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York, 1995, pp. 290-311.



Pictogram

PROPERTY FROM AN AMERICAN COLLECTION

111
AN ARCHAIC BRONZE WINE VESSEL, *Gu*
Late Shang/Early Western Zhou, 13th-11th centuries BCE
The lower body and central drum-shaped section are brilliantly and finely cast with a tight *leiwen* ground with occasional small bosses indicating *taotie* and simplified dragon motives, these two sections are divided by a thin band pierced with cross designs and two bow-string bands and a widely flaring neck, a two-character pictogram cast in relief reading *xiong li*, to the foot interior.
10in (25.4cm) high

$50,000 - 70,000

商晚期/西周早期 公元前十三至十一世紀 青銅觚

Provenance:
J.J. Lally & Co., New York

來源:
紐約藍理捷藝廊

The *gu* was a ritual wine vessel developed in the Zhengzhou period (16th-14th century BCE). Earlier versions are squatter and more simply decorated. This *gu* is a particularly elegant example of a classic late Shang design with many comparable types from Anyang, see Li Chi and Wan Chia-pao, *Studies of the Bronze Ku-Beaker (Archaeologia Sinica, n.s., no. 1)*, Nankang, Taiwan, 1964, pl. XXXII and XXXIII.

A *gu* from the Museum Rietberg, Zurich, of very similar elegant profile with a slender drum-shaped central section and a dense but very shallow-relief design that form *taotie*, is illustrated by Christian Deydier, *Les Bronzes Archaiques Chinois, Archaic Chinese Bronzes, I, Xia & Shang*, Paris, 1995, p. 226, no. 2.

For a similar bronze libation vessel, *gu*, dated to the Shang dynasty, Anyang, circa 13th Century BCE, see J.J. Lally & Co., Oriental Art, *Archaic Chinese Bronzes, Jades and and Works of Art,*, June 1994, New York, 1994, no. 45, it has the addition of blades to the trumpet neck but otherwise shares many similarities.





112
A MINIATURE ARCHAIC BRONZE BELL, *YONG*
Warring States period
Of barrel-shape with arched opening, finely cast on each side three rolls of evenly-spaced bosses divided by thin raised lines and over a geometric diaper ground, the borders plain, mounted with a long handle on top decorated with three horizontal bands, a crescent shape hook near the base of the handle for suspension, the diaper ground repeated on the handle and top of the bell, the bronze with scattered malachite and black patina.
6in (15cm) high

$10,000 - 15,000

戰國 小件青銅甬鐘

Provenance:
From the Collection of Joseph Rondina, NY, acquired prior to 2000

來源：
紐約Joseph Rondina舊藏，2000年之前入藏

Following Western Zhou prototype, the small loop near the base of the handle allows suspending the bell at an angle, providing balance and stability while playing. The arched opening allows the bell to strike two tones. The present example may belong to a large set of bronze bells in ascending sizes.

A very similar miniature bronze bell was sold at Sotheby's Hong Kong, 18 December 2020, lot 1007. Compare also the very fine and elaborate Eastern Zhou bronze *yong* bell handle in this sale, lot 115.

113
A PAIR OF INLAID AND GILDED BRONZE TIGER WEIGHTS
Han dynasty
Each feline lively modeled in recumbent pose, the face finely detailed with open mouth showing sharp teeth, the eyes and cheeks picked out in gild, decorated with inlaid silver scrolls and gilded panels, the bronze smoothly finished, with scattered cuprite and malachite throughout.
each 2 3/4in (6.8cm) across

$5,000 - 7,000

漢 嵌銀鎏金銅虎形席鎮一對

Provenance:
From the Collection of Joseph Rondina, NY, acquired prior to 2000

來源：
紐約Joseph Rondina舊藏，2000年之前入藏

In Han dynasty China, people customarily sat on the floor with finely woven mats layered under their feet. Weights were made in sets of four to place at corners of the mat, often in crouching animal form with rounded edges - so as not to catch the delicate silk robes worn by nobles. Mat weights are often cast in bronze and decorated with gilding and elaborate inlays of gold, silver, and gemstones to indicate the user's social status.



113

114
A BRONZE 'TLV' MIRROR
Han dynasty
Finely cast with concentric bands of mythical creatures, alternating raised bosses and 'L'- and 'V'-shaped patterns, the knob enclosed by quatrefoil petals within a double square and 'T'-shaped crowns, the wide rim flat and slightly raised, the reflective mirror side well-polished, the tin-rich bronze in silvery tone with scattered malachite incrustations.
8in (20.3cm) diam

$2,000 - 3,000

漢 青銅博局紋鏡

Compare the bronze mirror of this size, decorated with closely related 'TLV' design, in the Qing Court Collection and now in the National Palace Museum, Taipei, illustrated in *Reflections of the Emperor: The Collection and Culture of Mirrors at the Qing Court*, Taipei, 2015, pp. 44-45, no. 1-12.

Compare also two bronze mirrors of this type, in the collection of the Nezu Museum, Tokyo, illustrated in *Ancient Chinese Mirrors from the Murakami Collection*, Tokyo, 2011, pp. 22-23, nos. 23-24.



114



115 T
A RARE ARCHAIC BRONZE HANDLE FOR A BELL, *YONG*
Eastern Zhou dynasty, 6th-5th century B.C.
Made in sophisticated casting techniques, the crouching winged chimera with horned *taotie* mask gnawing on its back to form a loop for suspension of the bell, its tail curled and hanging in mid-air, its claws firmly clamp to the raised collar of entwined serpents near the base of the handle, below three constrained loops showing finely-relieved panels in between, the base originally attached to a ritual bronze bell (*yong zhong*), now lost and neatly finished with sheet metal, pottery casting core remains on the interior.
11 1/8in (29.5cm) long

$15,000 - 25,000

東周 青銅甬

Provenance:
Paula Heuser Antiquitäten, Hamburg, 29 Juillet 1933
Collection Hermann Rosenfeld, Hamburg
Sotheby's London, 12 December 1989, lot 110
Christie's Paris, 13 December 2018, lot 511

來源：
Paula Heuser Antiquit ten, 德國漢堡，1933年7月29日
Hermann Rosenfeld舊藏，德國漢堡
倫敦蘇富比，1989年12月12日，拍品編號110
巴黎佳士得，2018年12月13日，拍品編號511

It is extremely rare to see a three-dimensional crouching mythical beast on the side instead of a simple loop. Although, according to Pi Daojian in *Chu yishushi* (The History of Chu Culture), Wuhan, 1995, it is not out of the realm in the late Spring and Autumn to early Warring States period that sculptural elements were incorporated to serve as functional parts. The constrained loops and gently bulging bundle on this handle demonstrates the artistic choice and extreme care to details. The intricate relief pattern is unique and may have been influenced by lacquer or textile designs of the period. Although fragmentary, the sculptural quality of this piece is self evident.

The present example belonged to a ritual bronze bell (*yong zhong*), which is known for its straight sides and arched rim, allowing the bell to strike two tones. Another feature of *yong zhong* is placing the loop at the base of the shank (*yong*) for suspension, tilting the bell at an angle for more stability when striking. Music and rites were integral parts of Zhou dynasty rituals. The use of musical instruments was reserved for the ruling class and strictly regulated according to court hierarchy. The highly sophisticated ritual music is best represented by the 1977 discovery of the Tomb of Marquis Yi of Zeng (*circa* 433 B.C.), where a complete set of 64 bronze bells was preserved, still installed on its multi-level L-shaped wooden structure.

A large Eastern Zhou bronze *yong* bell handle was collected in the early 20th century by the American connoisseur Charles B. Hoyt, is illustrated by H. Tseng and R. Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Volume I, Boston, 1964, no. 122. The decoration on the Hoyt example is more geometric, composed of entwined serpents flat to the surface, with a bird-form head on the side. The bird's beak forms a faceted loop.

Two *yong zhong* attributed to 6th-5th century B.C., each similarly decorated with a three-dimensional mythical beast at the base of the bell shank, are recorded in American museums: one in the Asian Art Museum of San Francisco, illustrated by R. Lefebvre d'Argencé *Ancient Chinese Bronzes in the Avery Brundage Collection*, Berkely, 1966, pp. 102-103, A; the other in the Minneapolis Institute of Arts, from the Pillsbury Collection, illustrated on the museum's website, accession number 50.46.110.

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PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

116
A RARE NEOLITHIC PALE GREEN JADE CURVED AND RIBBED ORNAMENT
Hongshan culture, circa 3500-3000 BCE
Probably an arm ornament, of C-shaped profile, the trapezoidal underside plain and the arched outer surface with six wide channels divided by vertical ribs, the narrow end of the curling ornament with two small, pierced holes and the wider upper section finished with two crescents, the tips of which have small areas of russet-toned inclusions.
4 1/4in high; 3 1/2in at the widest end and 2 5/8in at the narrow end (10.8cm x 8.9cm x 6.6cm)

$10,000 - 15,000

新石器時代 紅山文化 珍罕青玉冠形飾

Provenance:
James Freeman, 1998

來源：
James Freeman舊藏，1998年

It is extremely rare to see a piece of Hongshan jade carving of this quality and size. The choice of the stone and the execution of this brilliant form exemplifies the sophistication of Hongshan jades.

Compare the shield-form jade ornament, similarly curved and ribbed, excavated from the Niuheliang site, illustrated by Xiaoneng Yang (ed), *The Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China*, Washington, 1999, p. 94, no. 19, noted by the author that "more recent publication places it on the tomb occupant's upper arm."

Compare also the curved and ribbed ornament from the Winthrop Collection, now in the collection of the Harvard Art Museum, illustrated by Jenny F. So in *Early Chinese Jades in the Harvard Art Museums*, Cambridge, 2019, pp. 74-75, no. 1, with an enlarged photo on p. 16. The attribution of the Harvard example became possible because of the excavations of the Niuheliang site (3500-3000 BCE), a burial and sacrificial center in the late Hongshan period, well-preserved with a rich variety of artifacts. So further noted, *op. cit.*, "Objects made with this fine-grained nephrite are rare, even in early northeastern contexts."



Two views



PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

117
A LARGE ARHAIC JADE RITUAL DAGGER AXE, *GE*
Shang Dynasty
The thinly carved blade of slender elegant form with sharp beveled cutting edges, tapers rapidly ending in a narrow point, the two drilled holes on the squared tang alligned with the very gently rising median crest, another small hole at the corner of the tang for attachment, the stone 'calcified' in mottled tan and brown.
18 1/4in (46.7cm) long

$12,000 - 15,000

商 玉戈

Jade blades with finely finished surface were made for ceremonial purposes. Following the forms of weapons, they represent power in governance and in war. The choice of the stone, the precision of the cut, and the degree of polish to reveal the beauty of the stone all attest high achievement of craftsmanship in ancient China.

Compare the large jade *ge* of this form discovered at the site of Panlongcheng, an early Shang dynasty city in present day Lijiazui, Hubei province, illustrated in the excavation report *The Panlongcheng Site: Report of Archaeological Excavation from 1963-1994*, Beijing, 2001, col. pl. 19:2, pl. 53.2. Compare also the smaller jade *ge* unearthed from the tomb of Changzikou, buried in the early Western Zhou with a variety of Shang dynasty artifacts, illustrated in *Taiqinggong Changzikou Tomb in Luyi*, Zhengzhou, 2000, col. pl. 72:1, with description and line drawing on pp. 156-157, pl. 130:2.





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

118
AN EXTREMELY RARE NEOLITHIC BLACK-PAINTED RED POTTERY 'ITHYPHALLIC' BOWL, *PEN*
Qinghai Province, Majiayao Culture (c. 3900-3500 BCE)
the conical lower sides rising from a flat circular foot and rounded and incurving toward the everted rim, the interior smooth, and finely burnished, and painted with three oval roundels each with five standing 'ithyphallic' figures holding hands in a line set against a geometric design of sweeping lines with smaller circles in reserve and larger dot circles below dividing five simple strokes below each figural roundel, the bowl center with a cross-hatched and geometric quartered circular roundel, the rim edge curved and painted with further geometric designs of cross hatching, dotted circles and sweeping curving lines, the exterior painted to the upper third with a continuous register of cross-hatched oval cartouches on a ground of sweeping curves and reserved circles and unusually divided on each side by the addition of simple 'pie-crust-edged' horizontal handles.
13 5/8in (34.5cm) across the rim

$15,000 - 20,000

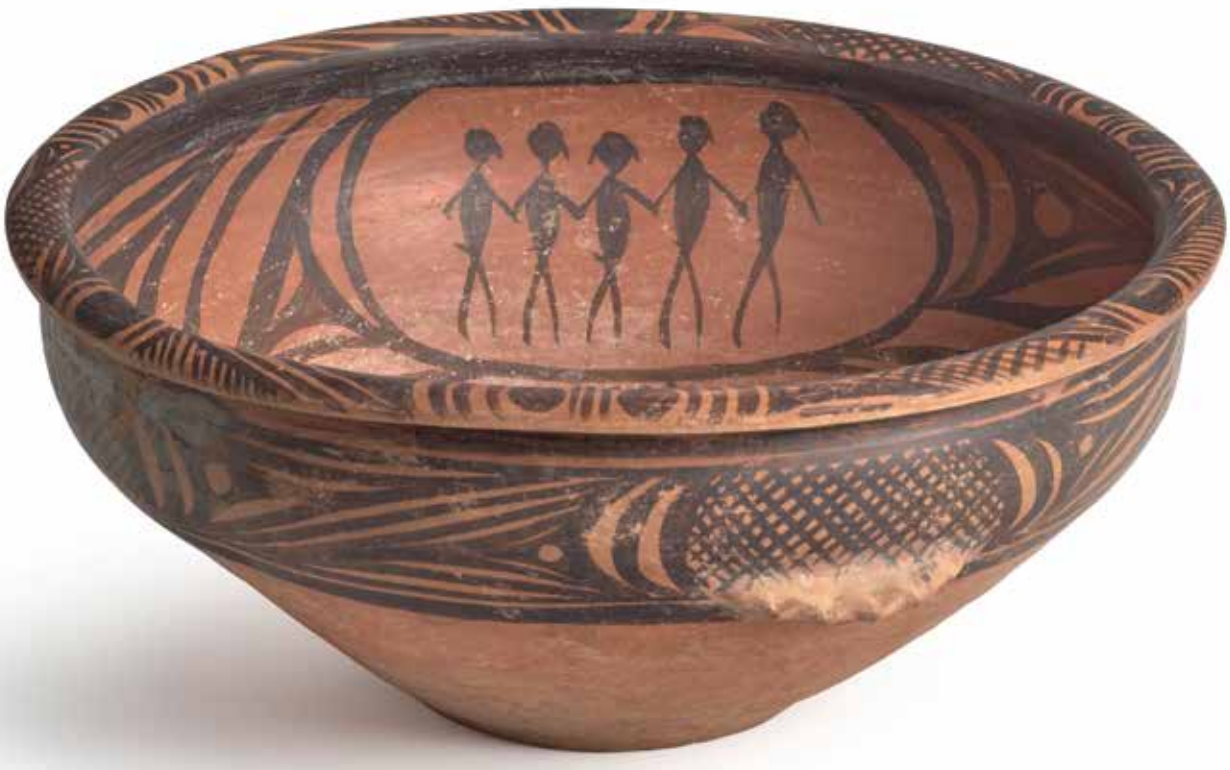
新石器時代 青海馬家窯文化 珍罕黑彩舞樂圖紅陶盆

Provenance:
Joseph Rondina, New York, 1980's or 1990's

來源：
紐約Joseph Rondina舊藏，1980年代或1990年代

For further discussion of the Majiayao culture, see Xiaoneng Yang, Ed., *The Golden Age of Chinese Archaeology, Celebrated Discoveries from the People's Republic of China*, National Gallery of Art, Washington, 1999, pp.68-71, where it is noted that 'figural' decoration on such vessels is 'exceptional'. The authors also describe the people in whose daily lives these vessels played a role, as generally agriculturalists who lived in small villages and tilled their fields on the loess terraces above the rivers and streams that cut through the area.

For a bowl from the National Museum of Chinese History, Beijing, with similar groupings of five 'ithyphallic' figures, see Xiaoneng Yang, Ed., ibid, pp.72-73, no. 6. Like our figures they are described in minimal detail with round heads with hanging braids, slender oval bodies and stick-like limbs. The entry for this bowl (contributed by Louisa G. Fitzgerald-Huber), discusses recent excavations at Zongri, a site in eastern Qinghai province, located to the southwest of Datong, near Tongde, that provide new insight as to the meaning of the vessel's decoration. A bowl, unearthed in a nearby site, with stick figures holding hands but with round abdomens, suggesting pregnant females, may well suggest, that what is represented, is one of the few cases during the Chinese Neolithic in which human fertility is expressed.





PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

119
A RELIEF-IMPRESSED GLOBULAR HIGH-FIRED GREY POTTERY JAR
Warring States (475-221 BCE)
With high shoulder, wide globular body and short everted neck, the shoulder and body with fifteen rows of unusual relief-impressed barbed scrolls that cover the majority of the body, stopping below the simply incised short neck and above the plain flat foot.
11in high and 16 1/2in across (28cm high and 42cm across)

$3,000 - 5,000

戰國 灰陶印花大罐

For a slightly smaller example with a more usual cloth-impressed weave design from the collection of the late Sir Joseph Hotung, see Sotheby's London, 8 December 2022, lot 110.



PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

120

A RARE AND MASSIVE ASH-GLAZED PROTO-PORCELIAN RETICULATED GLOBULAR VASE

Eastern Zhou dynasty, Warring States period, 4th-3rd Century BCE
With tall cylindrical neck that flares very slightly at the mouth, a wide band of impressed vertical cog-like ribs at the top of the neck, mirrored in another band at the top of the rounded shoulder, above three bands of continuous triangular piercings that circle the body, and a further wide band of impressed vertical cog-like ribs at the lower body, all under a most attractive fairly evenly-fired ash-green glaze over a gray stoneware body that fires to orange at the flat base.
20 1/4in high

$3,000 - 5,000

東周戰國時期 珍稀大件原始瓷透雕天球瓶

From the late Warring States period through the Han dynasty (206 BCE – CE 220), glazed stoneware vessels of this type, produced in northern Zhejiang and southern Jiangsu provinces, presumably for burial, appear to follow quite closely bronze prototypes, and are frequently decorated in an overall impressed pattern, often with a combination of incised lines, raised bands and cog-like ribbing.
It has been noted (see *https://kimbellart.org/collection/ap-199508*) that the attractive olive-green ash glaze, more usually found on the upper two-thirds of such vessels, was probably produced by sifting dry wood-ash, or a mixture of dry clay and ash, over the damp pots before firing. These proto-porcelaneous wares are the predecessors of the finer kaolin-clay, high-fire wares developed toward the end of the Tang dynasty in the 7th and 8th centuries CE. The Kimbell Museum of Art website, listed above, also illustrates a smaller jar with very similar cog-like ribbed bands, accession no. AP 1995.08.



FROM AN IMPORTANT EAST COAST COLLECTION

121
A PAINTED GRAY POTTERY OF EQUESTRIAN WARRIOR
Northern Qi dynasty
Wearing heavy armor and a close-fitted helmet, his expression fierce and determined, looking slightly to the left with both arms relaxed, his hands in fists as if holding the rein, the horse standing foursquare on a rectangular base wearing long protective blanket and a fitted face shield, a small pierced hole at the rump for attaching an ornament, the freely painted black lines over red-and-white stripes on the armor and blanket suggesting scales of leather, with few remains of earth encrustation from burial.
8 3/4in (22.5cm) high

$4,000 - 8,000

北齊 灰陶彩繪武裝騎士俑

Provenance:
Blitz Chinese Ceramics and Works of Art, Amsterdam, June 16 2002

來源：
阿姆斯特丹Blitz Chinese Ceramics and Works of Art，2002年6月16日

A pair of painted gray pottery equestrian warriors of very similar modeling and painting style is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume Three (I), London, 2006, p. 165, no. 1171, described as Northern Qi dynasty, from Shanxi region. The author also cited a similar excavated example from the tomb of He Bachang (d. 553) in Taiyuan, Shanxi province, illustrated in *Wenwu*, 2003, No. 3, p. 14, color pl. 4 with line drawing on p. 23, fig. 30-I.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

122 ¤

A PAINTED POTTERY HORSE AND 'FOREIGNER' RIDER

Tang dynasty

Lively modeled with his right fist raised in the air, his upper body turns to the left and grabbing the tiger cub by its neck, the tiger cub's mouth open showing teeth and tongue and barely staying on top of the horse's rump, the horse standing four-square on a rectangular platform, the bearded hunter with bold facial features dressed in fitted green garment and brown boots, the cloth cap painted red and face detailed in black and red, sitting firmly on the tiger fur lined saddle, the horse painted in black with facial details picked out in black and red, overall covered with earth encrustations.

17 1/8in (44cm) high; 14 1/4in (36cm) length

$500 - 800

唐 彩繪番人獵虎陶馬

Compare the very similar painted pottery mounted "foreigner" hunter and cheetah, excavated from the tomb of Princess Yongtai (dated 706) in Yangtai, Shaanxi province, illustrated by Watt, *China: Dawn of a Golden Age, 200-750 AD*, New York, 2004, p. 307, no. 198, described by the author "... the hunter twists his body around in anger, his right hand raised as if to strike the snarling feline, which has, in turn, mounted the (oddly placid) horse. The lack of seat attached to the saddle also throws into question whether the animal belongs to this hunter at all. According to Muhammad Ibn Mangli, act. 1362-76, an Arab trainer, a cheetah that has not caught its prey can sometimes turn on its master. Such so-called spoiled cheetahs would then be given to new trainers."

Compare also the group of five painted pottery hunting figures, unearthed from the tomb of Yu Yin and Princess Jinxiang in Xi'an, Shaanxi province, illustrated by Yang, *The Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China*, Washington, 1999, pp. 492-493, no. 170, noted by the author that "Hunting and the hunting style of foreign peoples (including their use of exotic animals) were of particular interest to the leisured Tang aristocracy."



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

123
AN UNUSUAL PAINTED POTTERY FIGURE OF AN ATTENDANT
Tang dynasty
The figure delicately molded and knife-carved and wearing male attire of a red-painted winter coat with large un-painted lapels, the hands held together at the front above a slightly swelling belly that is tied tightly at the waist with a slender belt with a small pouch tied to one side, the robes falling in delicate folds, both to the front and back, and with knife-carved slits to the sides, above naturalistic leather boots, the head is modelled with feminine features and the hair is tied in a high double top-knot.
12 1/2in (31.7cm) high

$4,000 - 6,000

唐 彩繪陶侍從像



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

124
A PAINTED RED POTTERY GROOM AND A HORSE
Tang dynasty
Well-modeled in lively postures, the groom's head and body tilted to his right, both hands raised as if holding the rein, his delicate facial features carefully painted and hair neatly coiled, wearing a fitted green robe with colorful trims over a pair of tall boots and standing on a small trapezoid base, the horse lowering its head to gnaw at the left knee, well-groomed with mane neatly trimmed, the green saddle lined with leopard skin saddle blanket, standing foursquare on a trapezoid base, the red pottery body shown under a white slip, cover overall with earth encrustations.
9 1/8in (23.5) high of groom; 11 1/2in (29.4cm) length of horse

$4,000 - 6,000

唐 彩繪紅陶馬夫與馬

The groom and the horse are both of excellent quality. The painted surface was prepared with a thin layer of white slip and painted with vivid colors and delicate details.

Compare, for example, the group of three Tang painted pottery figures of dancing men unearthed from the tomb of Princess Jinxiang, a granddaughter of Li Yuan, the first emperor of the Tang dynasty, illustrated by Wang et. al, in *The Tang Tomb of Prince Jinxiang*, Beijing, 2002, col. pl. 106.

COLLECTION OF MR. & MRS. JUN VILLONES, BALTIMORE

125
A PAIR OF SANCAI-GLAZED POTTERY 'EARTH SPIRITS'
Tang dynasty
Seated with hoofs firmly planted on the rock work base, both with ferocious open mouth and large round eyes, one beast with a tall flame-like mane rising from top of the head between a pair of antlers, the sideburns flaring and framing the face, a pair of wings at the shoulders, the other human-face beast with a spiraled horn and large ears, the head unglazed and finely modeled, with a pair of wings at the shoulders, both figures splashed with green, amber, and cream glaze.
33 3/4in (86cm) high and 32 1/8in (81.8cm) high

$10,000 - 15,000

唐 三彩陶塑鎮墓獸二件

Provenance:
The Antique Box, Hong Kong, 2003
Collection of Mr. & Mrs. Jun Villones, Baltimore

來源：
香港硯香樓，2003年
巴爾的摩Jun Villones伉儷藏

'Earth Sprits' are guardians of the tomb, usually placed at both sides of the entrance and accompanied by a pair of Lokapala, a pair of crowned officials, two horses, two camels, and three grooms. A pair of sancai-glazed 'earth spirits' in the collection of the British Museum is illustrated by Rawson, *The British Museum Book of Chinese Art*, 1992, p. 145, fig. 93, described as originally belonged to a group of thirteen tomb figures.





126
A 'PHOSPHATIC' GLAZED JAR WITH LUG HANDLES
Tang dynasty
Well-potted with deep sides and high shoulder tapering down to a short splayed foot and flat base, a pair of loop handles flanking the shoulders, the wide mouth with short straight neck and everted lip, glazed inside and out a third way down in very deep brown tone, the exterior with four thick strokes of cream and icy blue, the top of mouth rim and lower body unglazed, revealing buff stoneware body burnt in patches of orange and brown.
7 1/2in (19.3cm) diameter

$2,000 - 3,000

唐 河南魯山窯黑花釉罐

Lushan kiln in Henan province was well-known in the Tang dynasty for this type of beautiful glaze. Another group of Tang ceramic vessels decorated in very similar manner has been categorized as "Huangdao ware," also produced in Henan province. As Mowry described in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, p. 96, "[Shards] excavated at Lushan indicate that pieces from the Duandian kiln have thick, opaque brown glazes, their bluish white suffusions of well-defined shape, with crisp edges. Reginal Krahl states that pieces from the Huangdao kiln often have thinner, more translucent, brown glazes and that their suffusions tend to be streaked and irregularly shaped, with fuzzy edges."

Compare the closely related large ovoid jar with four loop handles in the collection of the Newark Museum, illustrated by Mowry, op. cit., pp. 94-97, no. 8, described as Lushan ware, from the Duandian kiln, Lushan county, Henan province.

Compare also the tall Lushan ware vase similarly decorated with four strokes of milky glaze over very dark brown glaze, in the collection of the National Museum of Asian Art, gifted by the Honorable and Mrs. Hugh Scott, illustrated on the museum's website, accession number F1981.3.



127
A GLAZED WHITE STONEWARE EWER
Tang dynasty
Well-potted with high shoulder tapering down to a slightly flared foot and flat base, the short straight neck with everted mouth, a double-strand handle connecting the mouth rim and the shoulder, opposite to the short straight spout, glazed inside and out a thin layer of transparent glaze, the base unglazed revealing a white slip over the high-fired stoneware body.
5 3/4in (14.6cm) high

$1,500 - 2,500

唐 白瓷執壺

A very similar white stoneware ewer in the collection of the Nezu Museum is illustrated in *Special Exhibition Commemorating the Donations of Collections: Chinese Ceramics, Lacquer and Bronzes*, Tokyo, 2011, p. 28, no. 22, described as high-fired pale grey body with a white slip.

Another similar ewer in the collection of the Royal Ontario Museum is illustrated on the museum's website, object number 918.22.36, described as slipped stoneware, 2nd half of 8th-9th century A.D.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

128
A SANCAI-GLAZED POTTERY TRIPOD CENSER
Tang dynasty
The spherical body supported by three feline clawed feet, a short straight neck with rolled lip, decorated with molded appliqués of tassels and four-leaf medallions, the vessel and clawed feet covered with dripples of rich green and ochre over a white slip, the rim glazed in pale green, the interior and underside unglazed revealing the fine buff clay body.
8in (20.3cm) diam

$5,000 - 7,000

唐 三彩陶貼花三足爐

Compare the very similar sancai-glazed censer with appliqué decorations, in the collection of the Royal Ontario Museum, illustrated on the museum's website, object number 918.17.98, described as late 7th-8th century.

Compare also the sancai- and blue-glazed tripod censer with applied foliate medallions to the body and shoulder, sold at Christie's New York, 16 September 2011, lot 1451.



129
A WHITE-GLAZED OVIFORM JAR AND COVER
Tang dynasty
The oviform body with rounded shoulder and slightly tapering short cylindrical neck with four simple applied double lug coil handles, all under an attractive lightly-crackled glaze that has a slightly green tone and which continues over the lip to the interior, and that stops unevenly just above the short buff-white stoneware spreading foot and flat base, the lightly domed cover surmounted by a bud-form finial.
7 1/8in (18.1cm) high

$5,000 - 7,000

唐 白瓷四繫卵形蓋罐

Similar jars of a larger size include one in the Palace Museum, Beijing, illustrated in *Porcelain of the Jin and Tang Dynasties, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1996, pl. 153; one formerly in the collection of Mrs. Walter Sedgwick, included in the exhibition *The Arts of the T'ang Dynasty*, Oriental Ceramic Society, London, 1955, cat. no. 177; one with a cover, in the collection of the Royal Ontario Museum, illustrated by Yutaka Mino in *Pre-Sung Dynasty Chinese Stoneware's*, Toronto, 1974, pl. 31; and a fourth formerly in the collection of Sakamoto Goro, sold at Sotheby's New York, 13th September 2016, lot 7.

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

130
A WHITE MARBLE FIGURE OF SEATED LION
Tang Dynasty, 7th-8th Century
Shown seated on its haunches with forelegs held out straight and both feet firmly planted on an integral rectangular platform base, fiercely roaring with its head turned sharply to look over one shoulder and its mouth open to show rows of teeth and pointed fangs, the large eyes with incised pupils set in an intense gaze under furrowed bushy eyebrows, the ears pinned back on either side of the thick flowing mane which extends down onto the powerfully arched back, with a short beard curling down in three points onto the muscular chest and with a long tail curled over the right hind leg, the smoothly polished stone of mottled pale silvery-white tone, with finely engraved details throughout.
10 3/4in (27.3cm) high

$60,000 - 80,000

唐 白大理石坐獅

Provenance:
Purchased directly from J.T. Tai in the 1980's

來源：
1980年代購自戴潤齋

The moderately realistic yet dynamic pose, typical of the mature Tang sculptural style in the 7th/8th century at the height of Tang dynastic power, must have been the result of the appearance of 'real' lions for the first time in China. Though not indigenous to the country, lion imagery had appeared along the silk routes via the vehicle of Buddhism, sometime in the 4th Century CE, and depicted in Buddhist paintings and cave temples, often flanking the lower registers of Buddha images. Real lions, however, were brought to the Tang imperial court at Changan as tribute gifts. Perhaps the most acclaimed instance was the arrival of a lion from Samarkand in the year 635 CE for the emperor Taizong. So impressed was he, that he ordered one of his highest-ranking advisors, Yu Shinan, a renowned poet and calligrapher, to write a rhapsody in honor of the animal.

A similarly modeled but smaller white marble lion was sold at Christie's New York, 24 September 2020, *The James and Marilynn Alsdorf Collection*, Part II, lot 908. See also an example in the Metropolitan Museum of Art from the 1950 Bequest of Mary Stillman Harkness, accession no. 50.145.330 and illustrated on the website; another white marble lion in the collection of the Royal Ontario Museum, illustrated on the museum's website, object number 933.12.4; and another offered by J. J. Lally & Co., Oriental Art, *Ancient Chinese Tomb Sculpture*, New York, March 22 - April 10, 2004, no. 10.





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

131
A SMALL WHITE MARBLE FRAGMENT OF A BODHISATTVA
Sui dynasty
The deity with solemn expression wearing a high crown, holding a lotus bud in his right hand and a peach-shaped instrument in his left hand, dressed in a long robe with flowy sash over the shoulders, adorned with flat jeweled panel at his chest, the back flat and plain, the stone softly polished, with patches of eroded areas and encrustations; metal stand.
5 7/8in (15cm) high

$2,000 - 4,000

隋 漢白玉菩薩殘件

A very similar white marble bodhisattva dated by inscription to the sixth year of Kaihuang (A.D. 586), unearthed in Quyang, Hebei province, is illustrated by Feng Hejun in *Quyang baishi zaoxiang yanjiu* (Research on White Stone Religious Figures in Quyang), Beijing, 2005, p. 111, no. 51.



132
A SMALL RECTANGULAR GREEN- AND OCHRE-GLAZED STONEWARE WRIST REST
Tang dynasty
The gently concaved top supported by four straight sides and a flat base, the lush green glaze stops right before the foot, incised with a large peony blossom within the square frame on each end, the underside unglazed with two drilled holes for air circulation in the kiln.
4 1/2 X 2 1/2 X 2in (11.7 x 6.6 x 5.3cm)

$800 - 1,200

唐 小件長方三彩牡丹紋瓷腕枕

Compare the small sancai-glazed stoneware wrist rest in the collection of the Royal Ontario Museum, illustrated on the museum's website, object number 927.19.13.



133 T

A CIZHOU BLACK-GLAZED INCENSE HOLDER WITH WHITE RIM

Northern Song/Jin dynasty, 11th/12th century

Of waisted cylindrical form with a gently domed canopy brim, the rim glazed in white, the foot slightly splayed, the rich dark glaze covers inside and out and stops right above the foot, the interior unglazed revealing the buff high-fired stoneware body.

5in (12.8cm) high

$6,000 - 9,000

北宋/金 磁州黑釉寬沿高足爐

The distinguished silhouette is one of the most iconic Song ceramic forms. Compare the black-glazed incense holder in the collection of the Asian Art Museum of San Francisco, illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 131-132, no. 30, where the author describes "During the Song dynasty, such vessels were made in a variety of wares, from aristocratic to humble, and in a range of sizes, from large to small."

It is reasonable to assume that censers of this form evolved from metal prototypes. A similar censer with white rim unearthed from a late 11th century tomb in Nanle county, Henan province, is illustrated in *Wenwu*, 1982, No. 12, p. 87, pl. 8-8. Regarding the striking white rim on the present example, see Mowry, *op. cit.*, p. 132, no. 31, "The white rim on vessels of this type were inspired by the wide silver bands affixed to Ding and other aristocratic wares during the Song dynasty..."

T US Import Tariff

Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.





FROM A PRIVATE PHILADELPHIA COLLECTION

134
A PAIR OF SMALL HENAN BLACK-GLAZED LIDDED JARS
Song/Jin dynasty
Each with barrel-shaped body and high square shoulders, the domed lid slightly flared at the rim, the deep brown glaze verging on black, applied to the exterior of the jar and top of the lid, the interior thinly glazed, the underside of the lid and lower section of the jar unglazed exposing buff pottery body.
each 3in (7.5cm) diameter; 2 5/8in (6.7cm) high with lid

$5,000 - 8,000

宋/金 黑釉小蓋盒一對

Provenance:
Private English Collection of Early Chinese Ceramics
Robert McPherson Antiques, July 2018

來源：
英國私人中國高古瓷收藏
Robert McPherson 古董行，2018 年 7 月

A black-glazed Ding ware jar and cover of this form in the collection of the Nelson-Atkins Museum of Art is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 113-114, no. 17.



FROM A PRIVATE PHILADELPHIA COLLECTION

135
A SMALL NORTHERN BLACK- AND BROWN-GLAZED TEA BOWL
Song dynasty
With gently rounded sides rising to a flaring lip, covered inside and out a rich russet brown glaze mottled with very dark brown verging on black, the glaze pulled thin at the lip rim, the short foot neatly pared showing buff stoneware body.
4 15/16in (11.9cm) diam

$5,000 - 8,000

宋 北方醬釉黑斑茶碗

Provenance:
John Sparks, London, October 1958
From the Collection of Baron Cunliffe (1899-1963), no. T48
Bonhams London, 11 November 2002, lot 35

來源：
倫敦古董商 John Sparks，1958 年 10 月
Baron Cunliffe (1899-1963)舊藏，藏品編號 T48
倫敦邦瀚斯，2002 年 11 月 11 日， 拍品編號 35

The interior decoration of the present example is unusual, but closely related to the classic 'partridge-feather' pattern in northern black and brown ware. Compare the two bowls of very similar form, glazed brown on the exterior with black and brown 'partridge-feather' mottles on the interior, illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 142-144, no. 38a&b, noting similar examples were excavated from the Guantai kilns in Hebei province.



FROM A PRIVATE PHILADELPHIA COLLECTION

136
A MINIATURE QINGBAI-GLAZED EWER
Northern Song dynasty
Of barrel-shaped body with tall trumpet mouth, the long spout rising from the high shoulders opposite to the loop handle, all supported by neatly pared foot rim, the ivory-white porcelaneous body shown through the evenly degraded glaze, with a hint of pale blue glaze still remains in the recessed areas.
3 1/2in (8.8cm) high

$2,000 - 3,000

北宋 小件青白執壺

Provenance:
Purchased by the present owner in the 1970s

來源：
現藏家購於 1970 年代

It is rare to see a miniature ewer in such refined form and detail. The glaze evenly degraded possibly from submerging in seawater, leaving only traces of Qingbai glaze on the shoulder where connecting to the neck and the spout.

Compare the celadon ewer of very similar form, illustrated in *Arthur M. Sackler Museum of Art and Archaeology at Peking University: A Selection*, Beijing, 1998, described by the author "The characteristics of a long and curved spout, trumpet-like collar, and the shape of the handle all indicate that this piece can be dated to the Northern Song Dynasty."

A closely related miniature ewer from the collection of Carl Kempe, is illustrated by Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 376, described as Five Dynasties period.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

137
A RARE LINGWU BLACK CUT-GLAZE 'SCRAFFIATO' FOOTED DISH
Xixia dynasty, Lingwu Kiln (1038-1227)
The shallow rounded conical bowl with short cylindrical foot five-petal foliate rim, all under a black glaze thinning to an dark iron-brown in places, the interior carved with two swirling leafy peony sprays on a deeply scratched ground and bordered by three bands of dark glaze at the slightly everted rim with lighter glazed bands between.
7 7/16in (18.9cm) diam, box

$18,000 - 22,000

西夏 靈武窯 黑釉刻花盤

Provenance:
Capital Gallery, International Asian Art Fair, Park Avenue Armory, New York, March 2002

來源：
Capital Gallery古董行，國際亞洲藝術博覽會，紐約公園大道軍械庫，2002年三月

This dish belongs to a fairly rare group of wares from the Xixia dynasty (also known as Tangut or Western Xia) in the northwest of China, which coexisted with the Song, Liao and Jin dynasties. The Kingdom was destroyed in 1227 and remained a mystery until relics and literary works in the Xixia language were excavated amongst the ruins of the city of Heicheng in northwest Inner Mongolia Autonomous Region in the early 20th century.

The Lingwu kiln was located at Ciyaobao of Lingwu country, Ningxia, which lies 50 kilometres south of the capital of Xixia, Yinchuan, and was one of the major sites of ceramic production under the Xixia. From 1984 to 1986, the kiln site was excavated resulting in the discovery of shards and kiln implements piled up four meters deep that covered an area of 200,000 square meters. A comprehensive report was published by the Institute of Archaeology of the Chinese Academy of Social Sciences, Beijing, in 1995, *Ningxia Lingwu yao fajue baogao*, which published shards of vessels decorated with the same technique as the present lot.

Wares of this carved type were produced by glazing the entire yellowish body and then marking out the central and background parts. Three techniques of glaze removal were employed: champlevé in the scraping off the glaze to make the outline of the peonies; incising for the petals and leaves; and *sgraffiato* in the removal of thicker carved lines. For the background oblique lines were used to accentuate the delicacy of the peony. The sandy clay utilized, resulted in hard and compact bodies that turned pale yellow after firing, while the black glaze was composed of a type of local black slip with iron oxide as the coloring agent. It was fired in an oxidizing kiln at a temperature of approximately 1260°C to result in an aesthetically pleasing contrast between the glazed and exposed body, as well as a textural contrast between the glossy glaze and matte unglazed body. These techniques show that Xixia ceramic production was strongly influenced by Cizhou and Ding wares.

Examples of larger Xixia vessels decorated with cut-glaze techniques, include a jar illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection, vol. 1*, London, 1994, pls 454 and 455 and also a white 'cut-glaze' meiping with leafy peony design, from the collection of Ruth and Bruce Dayton and now in the Minneapolis Institute of Art, Minneapolis, acc. no. 2001.8.



Two views



FROM A PRIVATE PHILADELPHIA COLLECTION

138
A LONGQUAN CELADON 'LOTUS' SAUCER DISH
Southern Song dynasty
With deeply rounded sides and everted rim, molded on the exterior lappets of lotus petals, covered inside and out a translucent celadon green glaze, the short foot glazed and neatly pared to reveal grey porcelain body at the foot rim, now burnt orange from firing.
5 3/8in (13.6cm) diam

$5,000 - 8,000

南宋 龍泉蓮瓣碟

Provenance:
Collection of Edward T. Chow
Sotheby Parke-Bernet, Hong Kong, *The Edward T. Chow Collection*, Part Two, *Early Chinese Ceramics and Ancient Bronzes*, 16 December 1980, lot 304
J.J. Lally & Co., 2010

來源：
仇炎之舊藏
香港蘇富比帕克-博內，The Edward T. Chow Collection，第二部，Early Chinese Ceramics and Ancient Bronzes，1980 年 12 月 16 日，拍品編號 304
紐約藍理捷中國藝術，2010 年

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

139
A RARE SILVER-FORM YINGQING FOOTED BOWL
Southern Song dynasty (1127-1279)
The extremely pale-blue almost white-glazed deep bowl carved and combed to the exterior with multiple slender chrysanthemum leaves rising to the five-petaled foliate rim, the center of the interior with a combed chrysanthemum flower-head roundel below lightly incised rows of petals rising to the interior rim.
6 3/8in (16.1cm) diam

$6,000 - 9,000

南宋 珍稀銀器型青白碗

Provenance:
Blitz Oriental Art, Amsterdam, International Asian Art Fair, Park Avenue Armory, New York, March 2000

來源：
阿姆斯特丹Blitz Oriental Art古董行，國際亞洲藝術博覽會，紐約公園大道軍械庫，2000年3月

The present example is a classic example of Song dynasty ceramic modeled after silver ware, as the icy tone of the Qingbai glaze and the pure white porcelaneous body successfully mimics the appearance of silver. It shares many characteristics with Yueyao bowls of this type, such as the deeply rounded sides, everted foliate rim, the combed design on the interior, and the combed vertical 'ribs' on the exterior.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

140
A CREAM AND DARK-BROWN SLIP-PAINTED CIZHOU MEIPING
Song-Jin Dynasty 11th/13th Century
the elegant high-shouldered vase covered in a thick cream slip with a milky glaze stopping above the spreading short foot, the upper half and shoulders with three equidistant loosely-painted leafy sprays in a rich dark brown slip, all below the short cylindrical neck and bulbous conical mouth rim.
8 3/4in (22.2cm) high, box

$12,000 - 18,000

宋-金 磁州白地黑花梅瓶

Provenance:
J. J. Lally & Co., New York, 4 November 2011
J. J. Lally & Co., 1997
Collection of Robert Ferris
Christie's New York, 1980s

Published:
Brush & Clay: Paintings by Robert Ferris, Chinese Ceramics of the Song Dynasty from the Artist's Collection, J. J. Lally & Co., New York, 1997, no. 18

Exhibited:
Brush & Clay: Paintings by Robert Ferris, Chinese Ceramics of the Song Dynasty from the Artist's Collection, J. J. Lally & Co., New York, 19 September to 18 October 1997, no. 18

來源：
紐約藍理捷藝廊，2011年11月4日
紐約藍理捷藝廊，1997年
Robert Ferris舊藏
紐約佳士得，1980年代

出版：
Brush & Clay: Paintings by Robert Ferris, Chinese Ceramics of the Song Dynasty from the Artist's Collection，紐約藍理捷藝廊，1997年，圖版編號18

展覽：
Brush & Clay: Paintings by Robert Ferris, Chinese Ceramics of the Song Dynasty from the Artist's Collection，紐約藍理捷藝廊，1997年9月19日至10月18日，展覽編號18

Narrow *meiping* vases painted with brown-slip on a cream ground are well recorded and are generally found in two different forms. The first shape, like the present example, has a small mouth with a lipped rim, whilst the other has a tall mouth with a wider, ovoid rim. The first are often found with abstract frond-like leaves.

Compare the similar Cizhou *meiping* in the Barlow Collection, illustrated by Sullivan, *Chinese ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, pl. 56b, where it is described as "possibly from the Kuan-t'ai kilns."

See also Yutaka Mino and Katherine R. Tsiang, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1980, p. 160, where the authors discuss the likely-hood that the present form was made in Yuxian - where the Guantai kilns was the production center for Cizhou ware.

See also a similar vase in the O.C.S. Exhibition, *The Arts of the Sung Dynasty*, London, 1960, and later sold at Sotheby's London, 8 July 1975, lot 77 from the Collection of John Henry Levy.

A larger example was sold at Christie's New York, 18-19th March 2021, lot 889. Another very slightly larger was sold at Sotheby's New York, 6 November 1981, lot 194



PROPERTY FROM A PRIVATE COLLECTION

141
AN EXTREMELY LARGE LONGQUAN CRYSANTHEMUM-PETAL CONICAL BOWL
Southern Song Dynasty (1127-1279)
The slightly rounded conical exterior delicately carved with thirty-two chrysanthemum or lotus petals and the interior plain, the pale kinuta-type glaze thinning to a mushroom tone at the rim and stopping just above the orange-fired grey foot rim, the base and foot interior glazed.
8 5/8in (21.8cm), silk wrap, Japanese wood box

$12,000 - 18,000

南宋 龍泉蓮瓣紋大碗

Provenance:
T.M.C. Collection
The Linyushanren Collection
Christie's New York, 22 March 2018, lot 1714

來源：
T.M.C.舊藏
臨宇山人舊藏
紐約佳士得，2018年3月22日，拍品編號1714

With the discovery of the 'Sinan' wreck, a Chinese ship probably destined for Japan sometime around 1323 CE and discovered off the Korean coast in 1975, with a cargo that included similar bowls, it is most likely that this ceramic type was made for both local use and export. See *Relics Salvaged from the Seabed off Sinan, Materials I*, Seoul, 1985, pl. 15 top and bottom, for examples.

Compare also smaller bowl, illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection, vol. I*, London, 1994, no. 543.

For another example, see Christie's New York, 15 - 16 March 2015, New York, lot 3248





PROPERTY FROM AN IMPORTANT WASHINGTON STATE COLLECTION

142
A MASSIVE LONGQUAN CELADON CARVED 'PHOENIX AND DRAGON' CHARGER
Zhejiang, Ming Dynasty, 16th century
Heavily potted with deeply rounded sides and everted rim, supported by a short ring foot, the interior decorated with a pair of phoenixes at the center medallion, surrounded by a pair of dragons on the wall each chasing a flaming pearl amidst clouds, a band of *ruyi* pattern incised on the lipped everted rim, the exterior frelly carved with foliage branches, covered inside and out a lush, crackled celadon glaze except inside the foot ring, showing grey porcelaneous body burnt reddish-brown.
18in (45cm) diam

$12,000 - 18,000

十六世紀 龍泉龍鳳紋大盤

Provenance:
Acquired in Hong Kong, 1996

來源：
1996年購自香港

A dish with similar carved dragon and phoenix design, of the same massive size (45 cm.) is illustrated by J. Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 492, no. 16:77, where it is dated c. 1550-1620.

A charger of slightly smaller size (40.2 cm.) with a similarly carved dragon and phoenix design, but featuring only one phoenix in the center, is illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, p. 279, no. 267.

See also a smaller example, sold at Christie's, New York, 20-21 March 2014, lot 2107.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

143 ¤
A FAHUA FIGURE OF A SEATED BUDDHA
Late Ming dynasty
Seated in meditation posture with hands placed softly on the laps, his downcast eyes with gentle expression, wearing a voluminous robe showing bare chest, the hexagonal waisted pedestal base supporting the lotus throne, glazed in turquoise blue and purplish brown, the back of the throne and base unglazed, showing the high-fired porcelaneous body.
13 7/8in (35.5cm) high

$800 - 1,200

明晚期 法華釉菩薩坐像





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

144
AN ANNAMESE ENAMELED 'BIRDS AND BUTTERFLY' CHARGER
16th century
With rounded sides and lipped rim and short ring foot, painted in red and green enamels over a thin clear glaze, the interior decorated with five cartouches over 'wave' ground on the wall above a band of 'petal' motifs, a medallion of bird perching on flowering branches with a butterfly nearby, the exterior with repeated lotus lappets, the underside covered with a brown wash and unglazed.
13 3/8in (33.8cm) diam

$1,500 - 1,800

十六世紀 安南紅綠彩花鳥蝶紋大盤

Provenance:
Blitz Oriental Art, Amsterdam (according to label)

來源：
阿姆斯特丹Blitz Oriental Art古董行(根據標簽)

Compare the dish of larger size with closely related decoration, in the collection of the Brooklyn Museum, New York, illustrated on the museum's website, accession number 2021.17.1.

See also another bird dish of the same size with the addition of underglaze blue outlines to some of the decoration that sold at Christie's London, 7 December 1984, *Important Annamese Ceramics: The Mr. and Mrs. Robert P. Piccus Collection*, lot 106.



145
TWO UNUSUAL PAINTED WOOD MALE FIGURES
Ming dynasty
Each of very light weight and possibly palm wood, the larger standing figure depicting an attendant wearing a black cap, *futou*, and his face painted with flesh-colored pigments with black highlights and with a cloth draped over his clutched hands, his robe lightly painted in a pale green with simple rounded collar, and delicately carved with gently falling folds to his protruding feet and tied at the waist with a black and red-painted belt; the smaller standing figure set in a wide stance on a rounded oval base, and leaning, slightly quizzically, to one side and holding a tray, or possibly an open book, his robes with traces of green pigment and his face with white piments.
11 1/16in and 7 5/8in (28.2cm and 19cm) high (2).

$3,000 - 4,000

明 木雕彩繪官人像二件

Provenance:
J. J. Lally & Co., New York

Published: (tall figure)
Harris, "As Virus Tightens Grip on China, the Art World Feels the Squeeze," *The New York Times*, February 13, 2020

來源：
紐約藍理捷古董行

出版：(大件官人)
哈里斯，"As Virus Tightens Grip on China, the Art World Feels the Squeeze," 《紐約時報》，2020 年 2 月 13 日



PROPERTY FROM AN IMPORTANT WASHINGTON STATE COLLECTION

146
A DOCUMENTED AND INSCRIBED BRONZE 'DRAGON IN CLOUD' MIRROR
Ming dynasty, dated by inscription to the 22nd year of Hongwu period (1389)
Well-cast with a five-claw dragon flying through clouds over cresting waves, a cartouche to the left with a dated inscription written in seal script, the knob in the shape of a three-peak mountain, all enclosed by a plain raised border, the mirror side flat and eroded, the bronze with dark green and brown patination throughout.
4 3/8in (11.4cm) diam

$5,000 - 7,000

明《洪武廿二年正月日造》《北澗》款 雲龍紋銅鏡

Provenance:
Sotheby's, London, 13 June 2003, lot 640 (part lot)

來源：
倫敦蘇富比，2003年6月13日，拍品編號640 (多件拍品之一)

Bronze mirror of this design and cast with a Hongwu 22nd year date is well-known, but it is very rare to see one cast with the inscription *bei jian*, which may be translated as "northern mountain stream."

Compare the very similar bronze mirror in the collection of the Palace Museum, Beijing, illustrated by Geng Baochang in *Ming Qing ciqi jianding* (Connoisseurship of Ming and Qing Porcelains), Beijing, 1993, p. 11, no. 10, where the author uses the dragon on the mirror as a dated comparable for blue and white porcelains of the same period.

Compare also the very similar mirror in the collection of the Museum of Fine Arts, Boston, illustrated on the museum's website, accession number 12.816. Two other mirrors of this design in the collection of the National Palace Museum, Taipei, are illustrated in *Gugong tongqi tulu* (Illustrated Catalogue of Bronzes in the Palace Museum Collection), Taipei, 1958.



147

A SET OF BRONZE TALLYS FOR THE IMPERIAL CHEF

Early Ming dynasty

Heavily cast in two matching halves each with complimentary fish-shaped notches enclosing a finely incised four-character mark on the back, on the front a four-line inscription within the raised border, the circular plaque with an oval perforation to the lobed flange on the top-end for suspension, inscribed across the sides a five-character numbering system, the bronze roughly finished with mottled black and green patination throughout; *together with* a half tally of the same design.

4 1/2in (11.5cm) length

$3,000 - 5,000

明初 皇城厨子銅腰牌一組

The inscription on the front may be read as: 凡遇直宿者懸帶此牌出皇城四門不用 廚子 and may be loosely translated as “the person who wears this tally may pass the four doors of the imperial palace - chef.” The inscription on the interior between the fish may be read as: x x 主製 (made by x x *zhu*). The inscription on the side written across the two tallies may be read as: 天奉拾伍號 (number fifteen of *Tian Feng*).

Bronze tallies of this type were used for security control of the Ming Imperial Palace in Nanjing. The chef wears one-half of the tally at their waist, and when required, matching the other half which would be held by the palace guard. Compare, for example, a military tally of this form excavated from the Ming palace site in Nanjing, now in the collection of the National Museum, China, illustrated on the museum’s website.

148

A RARE BRONZE SEATED FIGURE OF AVALOKITESHVARA

Early Ming dynasty

Seated in *vajrasana* with twenty-one pairs of arms, each hand holding a ritual object and raised to the sides of the shoulders, the elongated uppermost hands held upwards above six heads of the deity arranged in tiers, decreasing in size from the main face, the pairs of hands held in *anjali mudra* at the chest, the bronze with dark patination throughout showing green and red pigments.

24in (60cm) high; 16 1/2in (42cm) width; 11in (28cm) deep

$8,000 - 12,000

明早期 罕珍青銅六首四十二臂菩薩坐像

Provenance:

Bertha Clark Thomas Asian Collection, by descendent within the family

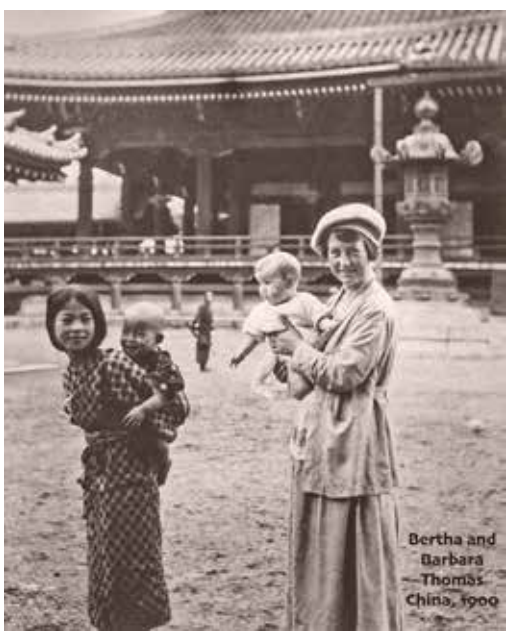
來源：

Bertha Clark Thomas亞洲藝術藏品，後由家族繼承

Gilbert Maxie Thomas and Bertha Clark Thomas of Berkeley, California, lived in China in the early 1920s for seven years, when Mr. Thomas was on assignment in Shanghai as a consultant for California's PG&E. While living in China, the couple collected furniture, bronzes and porcelains.

A closely related Ming dynasty Tantric avalokiteshvara in the Nitta Collection is illustrated in *The Crucible of Compassion and Wisdom*, National Palace Museum, Taipei, 1985, p. 208, p. 112.

A similar Tantric gilt bronze figure of avalokiteshvara was sold at Sotheby's Paris, 23 June 2016, lot 34. Another similar gilt bronze figure was sold at Christie's Hong Kong, 29 October 2001, lot 514.





149
A CARVED AND LACQUERED WOOD SEATED FIGURE OF BUDDHA
17th century
Well carved seated in *dhyanasana*, wearing layered robes falling in crisp graceful folds around the body, the face with gentle, contemplative expression and pendant ears, (missing curled hair applique), painted overall in dark black-red lacquer.
17 7/8in (45.5cm) high, wood stand (2).

$15,000 - 25,000

十七世紀 棕漆木刻佛坐像

See another smaller meditating wooden Luohan with lacquer coating and delicate features dated to the Yuan/Ming dynasties and sold at Koller, Zurich, 30 September 2008, lot 207. See also a gilt-lacquer seated manjusri, dated 16/17th century sold at Christie's New York, 19 March 2008, lot 395.

Compare a bearded figure of Manjusri clothed in very similar fashion, in the Chongshan Temple, Taiyuan, Shanxi province, illustrated in *Buddhist Sculpture of Shanxi Province*, Beijing, 1991, pl. 82 and back cover.





150
A GILT BRONZE SEATED BUDDHA SHAKYAMUNI
Ming dynasty
Finely cast with eyes downcast in meditative expression, seated in *dhyanasana* with the right hand reaching down towards the ground in *bhumisparsa* mudra, the left hand held gently in the lap in *dhyana mudra*, dressed in long flowing robes detailed with draping folds and incised floral hems, loosely open at the bare chest marked with a *xinyin* at the center.
15 1/4in (38.5cm) high

$10,000 - 15,000

明 鎏金銅佛陀坐像

Compare the gilt bronze seated Buddha of larger size sold at Bonhams London, 9 November 2017, lot 204.



151
A GROUP OF FIVE BRONZE ANIMALS
17th to 19th century
Three as censers, one a water dropper and the other free standing, comprising: a tall partially black-patinated deer with large upright ears, a later silvered metal cover; a hare censer (without cover) clutching a *lingzhi* spray in its mouth; a mythical ram-like coiled beast censer cover with engraved key-pattern to the sides; a free standing seated mythical camel-like unicorn beast; and a water dropper in the form of an elephant-headed mythical seated beast with paws and a long tail. *Between 10 5/8in and 3 1/4in (27.1cm and 8.2cm) high* (5).

$4,000 - 6,000

十七至十九世紀 銅鑄禽獸擺件五只

152 T

A BRONZE TWO-HANDLED OVIFORM VASE

Yongzheng period, four-character cast mark *yicuo zaozhi*

The elegant vessel with everted, shallow cup-shaped rim, above a wide band of *taotie* on a *leiwen* ground dividing simple vertical columnar handles, the oviform body with a slender spreading foot, the cast mark to the deeply set base.

11in (27.9cm) high

$7,000 - 9,000

雍正時期 一瑾造之款 仿古饕餮紋雙耳銅瓶

T US Import Tariff

Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.



153 T

A RARE SIGNED ARCHAISTIC BRONZE TWO-HANDLED VASE-SHAPED INCENSE-STICK HOLDER

18th century, *Guiyuan zuo* mark

Of elongated bud form with everted rim, cast with a *taotie* band with a *leiwen* ground below the neck and divided by large-eyed beast loop handles, mirrored in a single lug handle at the swelling of the vessel below and supported on a tall spreading cylindrical foot with another *taotie* band with simple flanges and the three-character mark to one side.

7 1/8in (18.1cm) high

$8,000 - 12,000

十八世紀 《龜元作》款 仿古銅香插

Provenance:

Acquired 20 years ago, by repute

來源：

傳20年前入藏

T US Import Tariff

Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.





154
AN UNUSUAL GILT COPPER REPOUSSE TWO-PART PERFUMER
18th century
Superbly hammered and chased, the lower section with a hollow waisted double lotus base, with a cylinder to support the openwork orb above formed from tightly packed pierced cloud scrolls with a scaly five-clawed dragon encircling the clouds which are centered on one side with a mythical pearl amidst fire-scrolls below the open-mouthed face of the bushy-maned dragon above.
5 3/4in (15cm) high

$5,000 - 7,000

十八世紀 鎏金玲瓏雲龍紋香薰



155
A GROUP OF EIGHT MINIATURE BRONZE ANIMALS AS WATER DROPPERS OR WEIGHTS
17th to 19th century
Comprising: a dragon-headed seated deer, *qilin*, with fire-scrolls to the sides; a seated deer holding a leafy *lingzhi* spray from its mouth and trailing to its back; a smaller coiled deer; a seated horse with pricked ears; a seated hooved ram-like beast with antlers, a bird beak and bushy mane; a small running *qilin* with deer spots, fire scrolls and a raised bushy tail; a small seated scaly deer-like hooved mythical beast; and sinuous dragon atop a large leaf, two-character stamp to the underside.
4 1/2in and 1 1/2in (11.5cm and 3.8cm) high (8).

$4,000 - 6,000

十七至十九世紀 小件銅鑄禽獸形水注紙鎮八件



156
AN UNUSUAL GILT-DECORATED ARABIC-INSCRIBED BRONZE CENSER
Cast Zhengde four-character sealmark
Of rectangular shape, the two long sides cast with an ogival panel with an Arabic inscription, the coppery bronze with a shimmering reflective surface, the narrow sides with simple vertical handles.
6 15/16in (17.5cm) across

$2,500 - 3,500

正德四字篆書款 鑄銅灑金阿拉伯文長方雙耳香爐

The two Islamic inscriptions on these vessels may be translated as follows:

Afdhal al-dhikr: The best remembrance (is)
Muhammad rasulu-llah: and Muhammad is his messenger.

Compare a similar Zhengde reign-marked Arabic-inscribed tripod bronze censer sold by Sotheby's New York, 21 March 2018, lot 627, and another sold in Sotheby's Hong Kong, 4 April 2012, lot 143, from the Water, Pine and Stone Retreat Collection.

Wares produced with decorative inscriptions derived from Arabic script were particularly popular during the Zhengde reign, as can be seen with various porcelain and bronze vessels of the period. This demand was probably influenced by the large body of influential Muslim advisors, eunuchs and envoys that served in the Imperial Court. Islamic-inspired vessels, such as the present lot, were however made principally for export to the Islamic market.

Incense burning served not only religious purposes, but also had more practical functions such as the fumigation of clothes. From the Song dynasty onwards, censers became an increasingly important element in the scholar's studio as the burning of incense was thought to enhance the clarity of mind. The inscriptions are religious or philosophical in content and many of these are quotations from the Qur'an. It is interesting to note that incense burning was also a popular practice among Muslims in their religious ceremonies.



157
A TARNISHED SILVER INGOT
Probably Qing dynasty
Of pinched oval shape with tapering base, traces of horizontal casting lines, the flat top with a rectangular panel cast with three characters reading *Liangchichang.*
1 7/8in (4.7cm) across

$1,000 - 1,500

或為清 《梁熾昌》銀錠

A larger silver ingot (4 3/4in wide) was sold at Sotheby's New York, 21 March 2018, lot 626, made in Xinjiang province and was impressed to the top with two marks in *kaishu*, each reading *daoyan* (officially exanimated), together with a third mark written in Xinjiang native language.



158
THREE METAL-INLAID ARTIFACTS
The ding vessels, 18th century; the scepter, 17th century
The two vessels inlaid in the archaic style with *taotie* masks and stylised archaistic motifs on a *leiwen* ground around the rounded bodies and which continues partially down the legs, the rim and handles inlaid with key-pattern; *together with* a silver inlaid and gold-leaf decorated iron *ruyi* scepter with a large ogival cartouche of fruiting peach on a T-pattern ground on the *ruyi*-head at one end and with six smaller fruit and flower cartouches on the handle, the reverse side with a thirteen-character inlaid inscription.
the vessels: 4 3/8in and 2 3/4in (11cm and 7cm) high; the scepter 12 1/4in (31cm) long, cloth boxes (3).

$4,000 - 5,000

十八世 小件貼金銅鼎與鑲嵌銅鼎各一
十七世紀 鑲嵌鐵如意

題識：吾意莊如脊如，吾意否如弗如

A comparable iron *ruyi* scepter, dated to 1776, crafted with the same technique and having the same inscription, is in the collection of the British Museum, no. 1985,1216.1.



159
AN IMPERIAL-TYPE GLASS-EMBELLISHED GILT COPPER REPOUSSE GOURD-SHAPED WALL VASE
Qianlong period
Superbly hammered and chiseled metalwork, the upper gourd centered by a plain ground cartouche with the character *Da*, and the lower gourd with the character *Ji*, with raised dragon-headed C-scroll border, on a ground of finely incised horizontal lines enhanced with repousse floral swags to the body and set between pendant leaf lappets at the waisted neck, the waisted central sections and above the foot, the floral and fruit decoration embellished with colored glass imitating precious stones of emerald, ruby, lapis, sapphire, diamonds and amethyst, three narrow horizontal rows of clear glass imitating diamond cabochons at the neck edge, waisted center and foot edge, the reverse with a plain flat back-plate with rectangular hole for suspension at the upper gourd and a painted white number 39.
15 5/8in (39.5cm) high

$8,000 - 12,000

乾隆時期 御式鎏金銅裝玻璃《大吉》葫蘆形壁瓶

Provenance:
Sara Fredericks (1903-1986), likely acquired in the 1960s in New York, thence by descent

來源：
Sara Fredericks (1903-1986)舊藏，應為1960年代購於紐約，後為家族繼承

Double-gourd vases bearing the phrase 'Da ji' ('great auspiciousness') were traditionally used or gifted as good luck charms. The present example also serves as a wall vase which was very fashionable during the Qianlong period. See a similar 'Da Ji' hanging vase in the Shanghai Museum, illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J. M. Hu, Shanghai*, 1989, pl. 70. Compare also the closely related porcelain plaque from the Sir Quo-Wei Lee Collection attributed to the Qianlong period, sold at Sotheby's, Hong Kong, 2 October 2018, lot 146; another, attributed to the Qianlong - Jiaqing period, sold in the same rooms, 11 July 2020, lot 3652; and a slightly less refined pair of this type attributed to the Jiaqing period sold at Sotheby's, London, 10 November 2010, lot 317. A related plaque, but with a white ground patterned with iron-red fretwork and gilt bats, attributed to the 18th century, sold at sold at Christie's, Hong Kong, 30th October 2001, lot 743, and later at Sotheby's Hong Kong, 4th April 2012, lot 3189.

Sara Fredericks (1903-1986) was a socialite and premier retailer who specialized in luxury women's apparel. She was friends with top fashion designers including James Galanos, Bill Blass, Oscar de la Renta, and Hubert de Givenchy, and her company, Sara Fredericks Salon Shops, carried clothes by these designers as well as by Chanel, Chloe, and other iconic brands. The company had locations in Miami, Palm Beach, Sarasota, New York City, and Boston.



160

A RARE CLOISONNE ENAMEL 'FULL-FACED' DRAGON DISH

17th century

Decorated on a turquoise-blue ground throughout, the center with a full-faced four-clawed dragon with writhing body above a flaming pearl set within a roundel bordered by green waves and white bubbling and frothy waves, all below a rounded cavetto with twelve lotus heads on a formalized leafy scroll, the everted rim with twenty-four small *ruyi*-head motifs on a leafy running scroll and gilt copper rim, the underside with six formalized lotus heads on leafy scrolls centered by a small roundel with a curving ten-petaled flower head to the slightly convex base, the rounded sides and rim of the dish with ten formalized scrolling lotus and a thin *ruyi*-band mirroring the interior, supported on a thin gilt copper foot rim with fourteen reticulated *ruyi*-shaped cloud panels

10in (25.5cm) diam

$8,000 - 12,000

十七世紀 罕見銅胎嵌絲琺瑯龍紋盤

Provenance:

Nicholas Loos

來源：

Nicholas Loos舊藏

For a larger dish (17 1/8in diam) dated to the first half of the 17th century in the Phoenix Art Museum, see Beatrice Quette, Ed., *Cloisonné, Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, Paris, New Haven and London, 2011, p. 251, no. 54, with similar decoration and format to the underside of the dish.





two views

161

A RARE IMPERIAL-TYPE RED-GROUND CLOISONNE ENAMEL VESSEL ON GILT REPOUSSE KNEELING-BOY FEET

Qianlong/Jiaqing

The circular tapering jardiniere decorated with two coral-ground and gilt horizontal bands divided by raised bands of 'twisted-rope' wires, both bands with vertical panels each containing three simple flower heads, variously colored blue, yellow, and white, all on a ground of scrolling tendrils, the deep container supported by three gilt-metal kneelng male servants voluminously dressed in robes and encircled by billowing ribbons.

7 1/2 in (19cm) high

$25,000 - 35,000

乾隆時期 十八世紀中/後期 珍稀紅地嵌絲琺瑯鎏金三童子足花器

Published

Cohen & Cohen, *Tyger Tyger!*, Antwerp, 2016, pp. 72-73, no. 32

出版：

倫敦Cohen & Cohen古董行，《Tyger Tyger!》，安特衛普，2016年，頁72-73，圖版編號32

The bucket shape echoes a rustic wooden pail with vertical slats bound by rope and is clearly designed as an amusing variant in expensive cloisonne enamel of this standard artisan vessel. Such conceits were very popular with the early Qing emperors, who took a particular pleasure in instructing their Palace and external craftsmen to recreate familiar objects in entirely different materials: archaic bronzes in jade, eel-trap nets in porcelain, bronze incense burners in lapis lazuli, or rhinoceros horn carvings in silver, Imperial textile pouches in opaque yellow glass, etc. Jardinières of this shape have been published as still existing in the Qing Court Collections. Indeed, some still survive with additional embellishments at the top confirming that they were intended to be displayed in the Forbidden City and other Imperial palaces as simulated pails of flowers, because some were deliberately fitted with simulated flower arrangements comprising miniature flowering trees created with curling wire branches suspending green hardstone leaves and set with carnelian, crystal and other semi-precious hardstones carved as exotic flower heads.

References: National Palace Museum, Beijing, for a similar example illustrated in *Compendium of Collections in the Palace Museum: Enamels 4, Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, plate 6; and a similar example published in *Colorful, Elegant, and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Suzhou, 2009, pp. 84-85.





162
A PAIR OF GILT-COPPER-MOUNTED CHAMPLEVE AND CLOISONNE ENAMEL LANTERN STANDS
18th century
With a central *gu*-shaped stem inlaid in *champleve* enamel with hibiscus, scrolls and plantain leaf lappets dividing a *champleve* key-pattern galleried square top above and another below, all on a cloisonne enamel cushion-shaped base decorated with formalized floral scrolling and with short feet.
8 1/16in (20.4cm) high; 5 1/2in (13.9cm) square (2).

$5,000 - 7,000

十八世紀 銅胎嵌絲琺瑯燈座一對

Provenance:
Christie's New York, 17 September 2015, *Elevated Beauty, Fine Chinese Display Stands from an Important Private American Collection*, lot 1046

來源：
紐約佳士得，2015年9月17日，*Elevated Beauty, Fine Chinese Display Stands from an Important Private American Collection*，拍品編號1046

These beautiful enamel and gilt copper stands would have almost certainly supported framed glass lanterns, as evidenced by near identical stands on a pair of lanterns sold at Christie's New York, 24 March 2011, lot 617 and another pair sold at Christie's New York, 20 September 2005, lot 114.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

163
A FINE CLOISONNE ENAMEL *GU*-SHAPED BEAKER VASE
Qianlong period
With tall trumpet neck, short spreading foot and oviform central section, decorated with primarily blue archaistic key-pattern scrolls and lappets wit a pale green ground set against a darker turquoise blue ground with composite flower heads and formalized leafy tendrils, the central section with four gilt copper vertical flanges below horizontal bow-string bands with flower and dot decoration, the mouth interior with four bats, key pattern, hibiscus heads and leafy foliage.
13 7/8in (35.2cm) high

$3,000 - 5,000

乾隆時期 銅胎嵌絲琺瑯觚



164 T
A LARGE GUANGZHOU (CANTON) ENAMEL CHARGER
Qianlong period
Painted to the center of the dish with a large vignette extending to the cavetto and depicting a rocky lakeside garden scene with clouds and a mountainous backdrop, with the immortal *Shoulao* leaning on his gnarled wooden staff and with two attendants, one clutching a large peach, which he appears to present to a seated official who rests on a rocky ledge, under a pine opposite, along with a standing female attendant and another standing robed gentleman with leafy skirt attached to his waist, who holds the arm of a boy before him, the scene bordered by blue enamel phoenix scrolling and a mustard-yellow ground composite floral scroll wide band at the well below a plain copper rim, the exterior sides with three equally-spaced formalized dragon scrolls on a turquoise ground above a short foot vertical ring, the base similarly painted.
15 7/8in (40.3cm) diam

$5,000 - 7,000

乾隆時期 銅胎廣彩壽星大盤

Provenance:
A Florida private collection, circa 2000

來源：
佛羅里達州私人藏，約2000年

See Bonhams London, 12 May 2011, lot 456 for another large dish (17 1/4in diam) with a very similar garden scene of *Shoulao* and other figures.

T US Import Tariff
Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.



165



166

165
A DUAN INKSTONE
Mid Qing dynasty
Of oval shape, the upper portion carved with a dragon amidst clouds spewing fumes, with attractive paler markings and exceedingly smooth ink mixing surface above the scooped-out well.
8 1/16in (20.5cm) long, wood box

$2,000 - 4,000

清中期 雲龍紋端硯

166
A GRADUATED AMBER BEAD NECKLACE
Late Qing Dynasty
The single-strand comprised of forty-one beads of various sizes in deep orange-red tones.
Approx. 14in (36cm) long when suspended

$1,200 - 1,500

清晚期 琥珀珠串項鏈



167

167 Y
A ZITAN AND BURLWOOD (*HUAMU*) INSET SQUARE STAND
18th century
With an attractively patterned orange-red inset burlwood top set nicely against the densely grained dark Zitan square frame above a simply shaped beaded apron and supported on squared cabriole legs terminating in *ruyi*-shaped feet and joined by simple beaded humpback stretchers.
15 7/16in (39.1cm) square; 5in (12.6cm) high

$2,500 - 3,500

十八世紀 紫檀嵌 木方座

Provenance:
Christie's New York, 17 September 2015, *Elevated Beauty: Fine Chinese Display Stands from an Important Private American Collection*, lot 1071

來源：
紐約佳士得，2015年9月17日，*Elevated Beauty: Fine Chinese Display Stands from an Important Private American Collection*，拍品編號1071

168
A WELL-FIGURED HONGMU WAISTED CORNER-LEG TABLE, *TIAOZHUO*
19th century
With an inset single-paneled top above a beaded edge and simple waist with a single beaded line above an apron with graduated rounded beading which continues to the square legs on each outer edge, simple humpback stretchers to all sides.
47in x 34 1/2in x 13 3/4in (119.3cm x 87.7cm x 35cm)

$8,000 - 12,000

十九世紀 紅木束腰條桌

Provenance:
Christies New York, 23-24 September 1988, lot 651

來源：
紐約佳士得，1988年9月23-24日，拍品編號651

A larger comparable made of *huali* and *hongmu* is in the collection of the V&A Museum, accession no. FE.76-1983. The table in the museum is dated to 1720-1780, with a higher waist and more intricate carvings, inspired by ancient jade and bronze patterns, on both the waist and the humpbacked stretchers, while the present lot only uses multiple moldings for decoration and features a more austere aesthetic.



168



PROPERTY FROM AN IMPORTANT PRIVATE CALIFORNIAN COLLECTION

169 Y
A ZITAN *QIN*-FORM WRIST REST
18th century
Finely carved to imitate a *qin* instrument with delicate contours and eleven equally spaced bone-inlaid dots in a single row, and with the bridge and ends carved in relief, raised on short feet at each end and the underside has recesses for the soundboards, the wood with an attractive soft polish.
11 7/8in (30.1cm) length

$4,000 - 6,000

十八世紀 紫檀古琴形臂擱

Provenance:
Andrew Kahane, Ltd., Oriental Art, New York, 2005

來源：
紐約Andrew Kahane古董行，2005年

Compare a similar zitan *qin*-form wrist rest from the J.C.Y. Watt Collection illustrated by Stephen Addiss, *The resonance of the Qin in East Asian Art*, China Institute in America, New York, 1999, p. 93, no. 18c. The elongated tapered form of our example can be compared with an earlier Ming period lacquered wood *qin* in the Minneapolis Institute of Arts dated by inscription to 1634 and illustrated by Robert Jacobsen, *Appreciating China*, Minneapolis, 2002, p. 347, no. 216.

See "Nick Grindley LLC: The Online Chinese Scholar's Object Show," (*https://www.nicholasgrindley.com/chinese-scholars-object-show.html*) October, 2020, no. 0118-03 for an early 19th century *zitan* qin wrist rest with camel bone inlay, formerly in the John C. Weber Collection, New York, 1994-2018. See also a larger (11 1/4in) example in *jichimu* of similar form attributed to the early nineteenth century Qing maker, Guo Shangxian (1785-1833) sold at Sotheby's Hong Kong, Water, Stone and Pine Retreat Collection, Scholarly Art II, Lot 121.

In Daoist thought, the *qin* is a pathway to inner peace and enlightenment and the elements of the instrument are related to the cosmos.



170
A BAMBOO VENEER 'ABSTINENCE' PLAQUE
Qing dynasty
Decorated on each side four pairs of *chi* dragons and archaic scrolls, the center with a rectangular cartouche enclosing two raised characters *zhai jie* on one side, which may be translated as 'abstinence', and the other side similarly inscribed in Manchu script, the rectangular plaque drilled vertically for stringing.
3 1/8in (7.9cm) length

$3,000 - 5,000

清 竹黃齋戒牌

'Abstinence' (齋戒) plaques were worn at the chest by Qing dynasty officials during the period leading up to imperial rituals and ceremonies at the Palace. Participants were required to follow restrictions such as daily cleansing and vegetarian diet, and they were forbidden to drink wine. The plaque also serves as a reminder that the wearer and people around them shall stay solemn and respectful.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

171
A ZITAN TWO-DOOR SMALL CABINET
Qianlong period
Of rectangular outline, the front with two hinged doors with inset panels superbly carved with floral scrolling of large hibiscus flower heads and smaller buds and flowers on leafy stems, the doors opening to reveal two open compartments centered by a single zitan drawer, the sides made from zitan panels below a top with rounded stepped molding and a flat top with brass handle.
16in x 12 3/4in x 8 5/8in (40.6cm x 32.4cm x 21.9cm)

$15,000 - 25,000

乾隆時期 紫檀提梁小櫃

For comparison, see a slightly larger 18th century *zitan* cabinet, also with elaborate carvings on the door panels, in Curtis Evarts, *Liang Yi Collection: Zitan* (Hong Kong: United Sky Resources Limited, 2007), no. 37, pp. 106-107.





PROPERTY FROM A CALIFORNIAN COLLECTION

171A Y
A HUANGHUALI WAISTED CORNER-LEG RECTANGULAR STAND WITH GIANT ARM BRACES, *BANZHUO*
Qing dynasty, 19th century
A huanghuali stand of rectangular shape with typical mitred, mortice and tenon top with a two-plank center panel supported by three dovetailed transverse stretchers underneath, with the middle one hidden tenoned into the long rails and the other two exposed. The edge of the mitred frame molds downwards. The one-piece waisted apron finished with a concave-sectioned beaded edge that continues down the legs, which terminate in well drawn hoof feet. The round-sectioned giant arm braces reach up from the square-sectioned legs to reinforce the tabletop.
32 3/4 X 35 X 17 1/2in (83.2 x 89 x 44.4cm)

$25,000 - 35,000

清 十九世紀 黃花梨有束腰馬蹄足霸王枨半桌

Provenance:
Peter Lai Antiques Ltd., by repute (label on the reverse)
Christie's New York, 17 March 2016, lot 1356

來源：
黎氏古玩，據桌底標籤
紐約佳士得，2016年3月17日，拍品編號1356

The dimensions and basic form of the present table closely resemble those of the rarely seen rectangular incense stand, except that the present lot is constructed with S-shaped braces. See an example of the stand in Grace Wu Bruce, *A Choice Collection: Chinese Ming Furniture* (Hong Kong: Grace Wu Bruce Co. Ltd., 2011), pp. 46-49. A similar design to the present table can be found in the slightly longer side table, *tiaozhuo*, see a *zitan* table in Mimi and Raymond Hung et. al., *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection* (New York, 1996), no. 59, pp. 160-161.





PROPERTY FROM A PRIVATE RANCHO MIRAGE, CALIFORNIA COLLECTION

172

A RARE GUANGZHOU (CANTON) ENAMEL-INSET PAINTED RED LACQUER SLOPING BUREAU ON LATER STAND

Qianlong

The bureau with six exterior enamel panels of differing shape with painted decoration, The massive back panel, the top and the two shaped side panels each decorated with garden scenes of blue rockwork, flowers and birds, including mandarin ducks and pheasants, peony and magnolia, the sloping panel at the front decorated with composite floral and fruit scrolling including, peony, hibiscus and chrysanthemum flowers and fruiting gourds, melons, finger citrus, peaches and pomegranate, and similarly decorated to the front panel on the lower pull-out drawer between *ruyi*-cloud lappets, the bureau supported on a Queen Anne style Chinese red lacquer and gilt-decorated stand with cabriole legs.

Bureau: 24in across; 15 1/8in high; and 13 7/8in deep (60.9cm across; 38.3cm high; 36cm deep)

$10,000 - 15,000

乾隆時期 珍稀銅胎廣彩裝紅漆寫字枱暨後配桌架

See a similar form of bureau with mirror-back illustrated by Michel Beurdeley, *Chinese Furniture*, Tokyo, New York, San Francisco, 1979, in the chapter entitled 'Furniture in so-called Canton Enamel', pp. 149-154, and illustrated on page 153, no. 206. The panels on the illustrated piece, called a 'toilet casket' presumably because of the mirror that backs the item, follow the exact format of ours and with scenes of a similar type.





PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

173
A TERRACOTTA-TONED LINGBI SCHOLAR'S ROCK AND STAND
Qing Dynasty
Of horizontal format and variegated in color, primarily of terracotta color with a matrix of gray and black wavy inclusions, with gradually rising softly-contoured peaks to one end with a taller peak just off center and a deep ravine and smaller peak at the other end, primarily to be viewed from one side.
25in across and 12in high (63.5cm across and 30.7cm high)

$3,000 - 5,000

清 醬色靈壁石山子

Provenance:
Ever Arts Gallery, Hong Kong

來源：
香港恆藝館（Ever Arts Gallery）

For an earlier Lingbi rock of similar color, see Robert Mowry, *Worlds Within Worlds, The Richard Rosenblum Collection of Chinese Scholar's Rocks*, Harvard University Art Museums, Cambridge, MA, 1997, pp. 200-201, no. 28.



PROPERTY FROM THE RENDEZHAI COLLECTION

174
A HARDSTONE-EMBELLISHED TABLE SCREEN
The rectangular screen with a terracotta colored ground and decorated with applied hardstones depicting a bowl of fruit on a stand, a censer, a box and cover on a small stand and other fruit, all within a low-relief-carved dark hardwood frame and stand.
23 3/4in (60.6cm) high; 22 1/4in (57.6cm) across

$6,000 - 8,000

半寶石飾案屏

Provenance:
Rendezhai (House of Benevolent Learning) Collection, acquired in Hong Kong between 1949 and 1970, thence by descent

來源：
仁德齋舊藏，於1949-1970年間購於香港，後由家族承繼

The Rendezhai Collection was formed by Dr. Olaf Skinsnes (1917-1997) from 1949 through the 1970s. Dr. Skinsnes was born in Henan to parents who were medical missionaries. He maintained a lifelong passion for Chinese art and history and formed the collection as a didactic tool to expand Western knowledge of China's rich history and culture. In honor of his dedication to China, he was awarded the Friendship Medal in 1992 by the Chinese government.





PROPERTY FROM AN IMPORTANT CALIFORNIA FAMILY

175 Y
AN IMPORTANT HARDSTONE-INLAID HUANGHUALI TAPERED SLOPING-STILE CABINET
Kangxi period
The tall two-door cabinet of very slightly tapered form, the vertical frame extending to form tall feet with an ogival shaped apron on all four sides, the doors inset with two vertical panels with beaded edges, each door inset in various hardstones with magnificent depictions of birds amidst tree branches and above delicately carved depictions of chrysanthemum and peony and other flowers and rockwork, the two narrow sides of the cabinet are further inlaid, within circular and rectangular thinly-inlaid frames, with differing bird and floral scenes, the back and the top of the cabinet also constructed with plain huanghuali panels, four plain rectangular metal hinges and two-piece lock plates to the doors, the interior with a single shelf above two drawers, also using huanghuali panels, and with simple metal handles.
50 3/4in high x 32 1/2in across feet x 32 1/16in across the top x 19 3/4in deep (129cm tall x 82.5cm across feet x 81.9cm across the top x 50.2cm)

$40,000 - 60,000

康熙時期 黃花梨百寶嵌花鳥圖方角櫃



One of the outstanding features of this remarkable cabinet is the use of an inlay that is raised above the flat surface of the wood plane (bolection), known as *baibao qian* (One-hundred-precious-material inlay), which adds an unusual three-dimensionality to the exterior. This type of inlay can be compared with imperial furniture currently housed in the Beijing Palace Museum. During the late Ming Dynasty, the city of Yangzhou in Jiangsu province was famous for its *baibao qian* inlay lacquer work, particularly noteworthy was the style associated with the workshop of Zhou Zhu, a craftsman active during the Jiajing reign (1522-1566). His work was named *Zhou qian* (Zhou inlay) or *Zhou zhi* (Zhou works), see Qian Yong, *Luyuan congzhi* (Collected records from the Garden to Walk in) where it is noted that in the Ming dynasty a man named Zhou first devised this method that uses gold and silver, precious stones, pearls, raw copper, turquoise, mother of pearl, amber, and aloes wood to carve landscapes, human figures, trees, flowers, plants, birds and animals which are inlaid into sandalwood, *huanghuali*, and lacquerware. Large pieces include screens, tables, chairs, window frames and bookcases. This kind of work circulated rather widely during the late Ming and early Qing. Although the Beijing Palace Museum now houses furniture of the same form and style, all of which are fine quality. A related black lacquer cabinet inlaid with hardstones depicting 'One Hundred Boys' from the Palace Museum in Beijing is illustrated in *Furniture of the Ming and Qing Dynasties (I), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, p. 113, no. 173, and another related example is a huanghuali two-sectioned cabinet also in the Palace Museum Collection in Beijing, inlaid with hardstone depicting foreigners and mythical beasts, illustrated, ibid. no. 174.

See also another inlaid lacquer cabinet of this type in the Mimi and Raymond Hung Collection of a sloping-stile, illustrated by Robert Ellsworth, *Chinese Furniture: The Hung Collection*, vol. I, New York, 1996, cat. no. 78. See also two other examples illustrated by Michel Beurdeley, *Chinese Furniture*, Tokyo, 1979, p. 121, one of a black lacquer inlaid cabinet with flowers and birds from the C.T. Loo Collection and p. 119 in the Musée Guimet of an inlaid cabinet depicting a landscape.





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

176
ANONYMOUS CHINESE ARTIST, EARLY 1850'S
Hongs of Guangzhou (Canton)
Oil on canvas, Chinese Chippendale-style ebonized and gilt carved wood frame.
26 x 44in (66 x 111.7cm)
Framed: 32 1/2 x 49 3/4in (82.5 x 126.3cm)

$100,000 - 150,000

佚名中國畫師 1850年代早期 《廣州洋行》 布面油彩裝奇彭代爾風格金漆木框



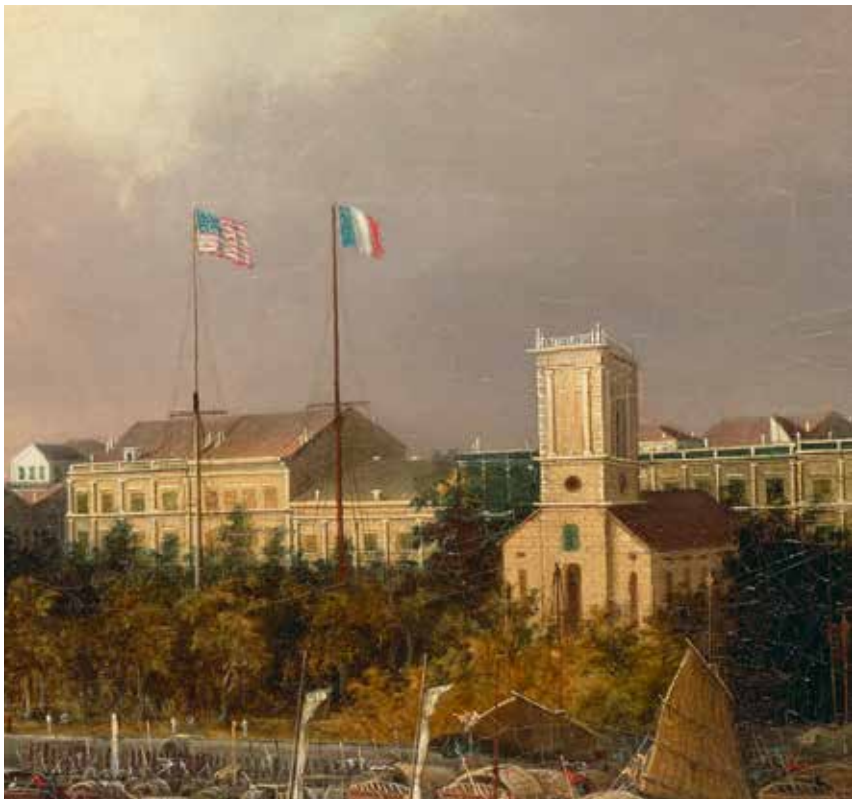


A richly and thoroughly detailed depiction of the active harbor of Guangzhou (Canton) taken from a point on the Pearl River, as seen from the north shore of Honam island, at an angle inspired by Western perspective so that the eye is led on a sweep from the right to the left where Chinese dwellings can be seen in the distance. This angle may have been derived from the paintings of William Daniell (1769-1837) whose 1786 view of the factory site is similarly conceived, or from prints of his work.[1] A wide variety of Chinese and Western vessels fill the waterfront, behind which are the Hongs built in the Western style along the quarter mile strip of land and leased to foreign merchants and companies.

Although these building complexes were termed 'factories', little, if anything, was manufactured on the premises. Rather, they functioned as warehouses on the ground floor, and the second and third floors as residences, rented by a nation or trading company to temporarily hold goods and house staff during the busy trading season.

Starting at the far left is what George Preble (1816-1885) of the US Navy described in 1853 as "a long boat house, over which are the rooms of the Canton Library, Masonic Lodge and Billiard room, [which] extends over the water..." and to the right of it "the great sheds of the Chinese guard, beyond the entrance towards old China street."[2] Robert Bennet Forbes (1804-1889), the great American China trader, attended a ball there in 1849, which he described in his letters to his wife Rose on December 18. Above and behind the club is Mingqua's new hong which flies his flag, and to the right is the residence and flag of the American, Dr. Peter Parker (1804-1888), who is created with introducing modern medical techniques to Guangzhou. Other flags prominently facing the garden are those of the United States and France to the left of the church, and to the right of the church are those of Great Britain and Denmark (housing Jardine, Matheson & Co. as members of the company held the post of Danish consul).

Extending over half the width of the scene is the American garden, in the center of which is the Episcopalian church (opened February 1849, destroyed by fire December 1856). Fronting the garden on the water's edge can be seen the area described by Forbes, "The border on the



detail

river is a stone wall & outside that of piles, making a sort of pound, or yard, for the boats of the foreigners."

Equally of interest are the plethora of boats, both local and foreign, that crowd the harbor. Among the vessels is a British side-wheel steamboat, undoubtedly the Queen, which Commodore Matthew Perry (1794-1858) chartered for protective use from Charles Bowra (1841-1874) of Hong Kong, an illustration of which was published in Ballou's Pictorial in 1854. [3] A veritable encyclopedia of Chinese river craft, always of fascination to foreign merchants and traders, crowd the waterfront, including junks, commercial boats and tanka boats (houseboats). Of particular note is the junk in the left foreground, a heavily manned working boat with the proprietors having tea on the deck.[4]

Despite the high quality and precision of the painting it is not yet possible to identify a particular artist, or studio, though comparison of signed or labeled works might eventually allow an attribution.

Related works: A nearly identical painting of the same size and undoubtedly by the same artist or studio, was in a private collection when exhibited and published in Patrick Conner, *The China Trade 1600-1860*, The Royal Pavilion, Art Gallery and Museum, Brighton, 1986, no. 35, p. 32, illus. p.82. A view from a similar angle and of the same size is in the Peabody Essex Museum, M3791, in M. V. and Dorothy Brewington, *Marine Paintings and Drawing in the Peabody Museum*, Salem, 1981, no. 345, p. 80.

[1] Ho Kam-chuen, Historical Pictures, Hong Kong Museum of Art, 1991, no, 6, p. 79.
[2] Patrick Conner, The Hongs of Canton, English Art Books: London, 2009, 204.
[3] Conner, op. cit., 206-7. Possibly after a watercolor by Tingqua (fl. 1840-70), see Martyn Gregory, Trade Routes to the East, catalogue 71, 1998, no,. 130, p. 91, for a watercolor with the same composition and including the Queen.
[4] For a nearly identical boat with multiple crew and proprietors having tea on the deck, see Martyn Gregory, *Trade Routes to the East,*, catalogue 72, 1998, no, 108, p. 68, a gouache (7 3/4in x 11in; 19.6cm x 2.9cm)

PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

177
AN ALBUM OF FORTY-FOUR EXTREMELY FINE GOUACHE PAINTINGS ON PAPER
19th Century, nine with 'J Whatman' watermark dated '1840'
Forty-four sheets, mostly on paper, some on card and primarily gouache but with some in ink and watercolor, all bound within an album with an embossed and gilded velvet binding and an engraving glued on the first page entitled 'Winifred Bois', dated 1930 and depicting four images of similar type to the album images, below a pencilled inscription reading 'Youqua, circa 1780-1840, comprising:

Thirty-four (34) Chinese Views:
Seven (7) figural groups including three elegantly robed single male and female figures; an archer and servant; two women painting; a scholar reading; and two ladies playing musical instruments: with 'J Whatman, 1840' watermark.
Five (5) flower and fruit groups including blossoms with pomegranates: with 'J Whatman, 1840' watermark; corn; beet and peppers; peaches and lotus; and a composite group: with 'J Whatman, 1840' watermark.
Two (2) flower and butterfly groups including chrysanthemum; and morning glory: with 'J Whatman, 1840' watermark.
Nine (9) flower and bird groups including a bird-of-paradise; doves: with 'J Whatman, 1840' watermark; three of pheasants: one with 'J Whatman, 1840' watermark; a mandarin duck, red-breasted birds; and a long-tailed bird.
Five (5) river views, three with boats: one with 'J Whatman, 1840' watermark.
Six (6) various subjects including a throne with chair cover: with 'J Whatman, 1840' watermark; four with vases and vessels on stands: one with 'J Whatman, 1840' watermark; and a river scene with a pagoda centered on a sheet with four vignettes at the corners of birds and boats.

Ten (10) Indian Views:
One (1) Taj Mahal with an embossed surround.
One (1) Taj Mahal (ink and colors)
Three (3) views of marbles inlay, presumably at the Taj Mahal
one (1) Qutub Minar Tower.
One (1) inlaid marble room interior, presumably at the Taj Mahal.
Two (2) sheets each with nine views including the Taj Mahal and the Red Fort.
One (1) view of the Taj Mahal from the Yamuna River.

11 1/4 x 8 1/2in (28.5 x 21.5cm), each sheet (44).

$6,000 - 10,000

十九世紀 四十四件水彩冊頁 九頁帶《J Whatman》1840年浮水印















178
DUTCH FOLLY FORT
Anonymous, circa 1830-1845
Oil on board, framed, depicting the castellated Dutch Folly Fort (*Haizhu*) in the Pearl River Delta, with local boats navigating the river in the foreground and serried rows of masted boats moored in the distance before a mountain backdrop and sky with gathering clouds.
9 1/4 x 16 1/2in (23.5 x 42cm)

$5,000 - 7,000

十九世紀 海珠炮臺 板面油畫 木框

A closely related painting on canvas depicting the Dutch Folly Fort was sold at Bonhams Los Angeles, 21 June 2022, lot 126.

Although constructed in the first instance by Chinese builders to protect the higher reaches of the Pearl River below Guangzhou (Canton), there is little sign that the Folly Forts ever played a significant military role in the practical defense of Guangzhou; indeed, both forts finally ended up settled respectively by Dutch and French occupiers, hence the name of this example.

For a discussion of the Folly forts and an illustration of the Peabody Essex Museum's blue and white platter showing one, see William R. Sargent, *Treasures of Chinese export ceramics from the Peabody Essex Museum*, Yale University Press, 2012, pp.145-146, no. 52.

Sargent also records that the Dutch were given permission to set up a hospital on the island, but later were discovered to be bringing in guns. The images of the Forts never seem to suggest any significant military activity, although the lower reaches of the Pearl River were supposedly plagued by swarms of pirates concealed in easy hiding places along the winding river banks, heading downriver to the South China Seas. This may have prompted the original motivation for creating these, as observation towers to monitor threatening visitors of all kinds.

See also a puce enameled plate sold at Bonhams New York, Cohen & Cohen: 50 years of Chinese Export Porcelain, 24 January 2023, lot 40, depicting the 'Folly.



179
TWO FINE REVERSE GLASS MIRROR PAINTINGS OF EUROPEAN LADIES IN CHINESE SETTINGS AND DRESS
Qianlong period
Both of arched-top form with superlative use of the mirror-backed glass, one depicting a beautiful delicately featured European lady in primarily Chinese dress, wearing a floral, blue-ground silk robe and a winter ermine coat but a western-style scarf-headdress with ribbons and flowers, resting her arms on a small stool whilst smoking a long Chinese pipe in her raised right hand, seated on a bench near a side table Chinese with a bowl of fruit and a blue and white vase painted with a dragon and issuing cockscomb and chrysanthemums, at her feet a playful dog begs for attention, all set on a terrace with a view across a mountainous lake landscape with small islands and a distant building with steps to the water's edge, a large tree in the foreground rises just behind her head and disappears behind a tied lace curtain that stretches across the top of the picture; the other depicting another delicately featured European lady in the guise of a shepherdess seated in a coastal or lake landscape, wearing a floral white lace floor-length skirt and red jacket tied at the waist with blue ribbons and wearing a straw summer hat set with flowers and with two trailing ties falling to her shoulders, she rests her head coquettishly to one side on her raised right hand with her little finger to her mouth, two sheep and a ram sit in the landscape around her a ram amidst geometric rockwork to one side and a mountainous backdrop to the other.
25 x 18 3/4in (63.4 x 47.6cm) each, beaded hardwood frames (2).

$30,000 - 50,000



乾隆時期 中裝歐洲仕女鏡畫二幅

Provenance:
Chinese Porcelain Company, New York, 1996

Published:
Chinese Porcelain Company, New York, *Chinese Glass Paintings & Export Porcelain*, 8 October - 9 November 1996, pp. 17-19, no. 5

來源：
紐約Chinese Porcelain Company古董行，1996年

出版：
紐約Chinese Porcelain Company古董行，Chinese Glass Paintings & Export Porcelain，1996年10月8日 - 11月9日，頁17-19，圖版編號5

For a discussion of reverse glass paintings and scenes of shepherdesses, see Thierry Audric, 'A Brief History of Chinese Reverse Glass Paintings' Chapter 16, pp. 262-264, figs 5 & 6 from *China and the West: Reconsidering Chinese Reverse Glass Painting*, Vitrocentre Romont and University of Zurich, Walter de Gruyter GmbH, Berlin/ Boston, 2023 (Francine Giese, Hans Bjarne Thomsen, Elisa Ambrosio, Alina Martimyanova, Eds.)



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

180
ATTRIBUTED TO CHOW QUA STUDIO (FL. 1855-1867)
View of the Bund, Shanghai
Oil on canvas, Chinese Chippendale-style ebonized and gilt carved wood frame.
19.75 x 39in (50.17 x 99cm)
Framed: 24.25 x 43.75in (62 x 111.13cm)

$70,000 - 100,000

傳周呱（活躍於1855-1867年）《上海外灘》布面油彩裝奇彭代爾風格金漆木框

Provenance:
Berry-Hill Galleries, Inc., New York.

來源：
紐約Berry-Hill Galleries, Inc.藝廊

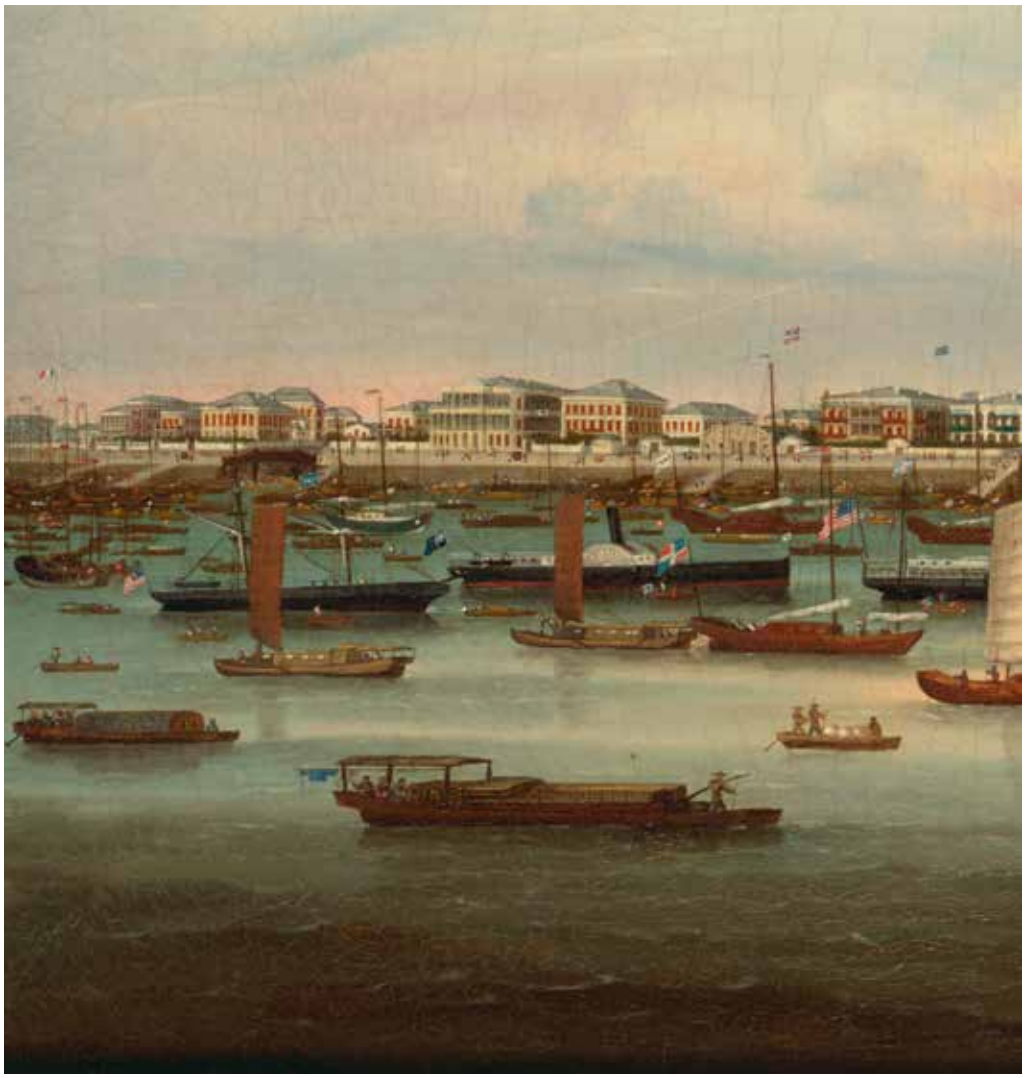
Lots 180 and 183 present two panoramic views of the Shanghai Bund as it would have appeared in during the reign of the Tongzhi emperor (1862-1874). Each painting depicts the one mile stretch along the bank of the Huangpu River, as seen from Pudong, on the opposite bank. In the foreground, paddle steamers and clipper ships bearing international flags mingle with local craft in navigating the crowded river's current. Among the key buildings identifiable is, just left of center, the scarlet façade of the Chinese Customs House (a former temple), built in 1846. To the left of the customs house in a spacious garden setting, are the offices and residence of Russell & Co., the largest American trading firm in China between 1842 and 1891. The Boston-based firm's principal partner was consul of Sweden and Norway, whose flag flies at the western end of their compound. Between this building and the French consulate is the three-story pedimented Shanghai Club (1864). To the right of the customs house is the headquarters of Dent & Co. (dissolved in 1865) who were agents for the Portuguese, so flew their flag. To the right of Dent & Co. is the flag of the P. & O. Steam Navigation Company and the tower Trinity Church, formerly the Episcopal Church first built in 1847. Further right



is the square building of the American firm of Augustine Heard and Co. which ran the steamer business on the south coast of China until 1875. The Russian eagle flew from their flagstaff as they were agents for Russia. Further to the right are the premises of Jardine, Matheson & Co. the most important British firm active in China. At the far right is the Wills Bridge (completed in October 1856) crossing Soochow Creek, while at the far left is the Yangjingbang Bridge, built in 1856. As with other port views, the interest in Western and Chinese ships and river craft is evident, with the varieties of sailing vessels, steam vessels, sampans, tanka boats, junks, and anchored ships of the United States, Britain and France, including a cutter (a single-masted sailing rig with two headsails), and the covered ("hulked") Indiaman used as an opium receiving ship. The western ships in the various views of the Bund and river change from painting to painting, as the accuracy of which ships were in port at any given point was undoubtedly of great interest to the commissioning Westerner. However, the type and location of local Chinese craft tend to be repeated with minor variation.

These paintings depict Shanghai at a fascinating point in the city's history. In 1843, just decades before these pictures were painted, Shanghai was established as a Western Treaty port, opening to international trade and providing direct access to the fertile Jiangnan region to foreign ships. The land to the north of the old Chinese city was quickly developed, first by the British in 1845, then the American in 1848 and the French in 1849. By 1860 the foreign concessions lined the river front with houses, bank and consulates, of which only the British consulate survives. Shanghai blossomed and eclipsed Guangzhou as the center for China's export trade.

Finely detailed panoramic views of the Bund were a specialty of Chow Qua, the unrivaled master of views of Shanghai. Little is known of the artist other than his name was Su Zhaocheng and his studio was first on Park Lane and later Hankow Road. His signature or label appears on other versions of paintings which illustrate the embanked quayside. Chinese artists began creating with Western media such as oil paints



detail

and gouaches as early as 1750, and shortly thereafter numerous studios emerged in Guangzhou to cater to European and American tastes, who sought to return home with topographical depictions of China. In addition to adopting the Western media of oil on canvas, the low horizon and painted sky are also concessions to European aesthetics. However, the head-on view and horizontal format are reminiscent of a traditional Chinese topographic handscroll.

The majority surviving compositions from this genre of painting illustrate Hong Kong, Guangdong and the Pearl River Delta. Images of Shanghai are rare. Although stylistically linked to Guangzhou school artists, images of Shanghai and its environs are frequently linked to Chow Qua (active 1855-1867) a Shanghai-based painter who had a studio on Hankow Road, running perpendicular to the Shanghai Bund. A similar Bund depiction, bearing a rarely displayed signature of Chow Qua was offered at Christies as lot 11, on 28 October 2015. The numerous similarities with the Christies' example indicate these two lots were also likely produced by the Chow Qua studio.

For more on Chow Qua and images of the Bund, see E. Politzer, 'The Changing Face of the Shanghai Bund Circa 1849-1879', *Arts of Asia*, vol.35, no.2, March-April 2005, p.70); and also, Christian Henriot, "The Shanghai Bund in myth and history: an essay through textural and visual sources, *Journal of Modern Chinese History*, 2010.

Related works: Another example of the same size, with the artist's label, "CHOW KWA," printed in Chinese and Western script attached to the stretcher in Martyn Gregory, *From China to the West*, catalogue 74, 1999, no. 108, p. 88-89; another of same size with some of the same Chinese vessels in the foreground is in the Sze Yuan Tang Collection of China Coast Paintings, in Patrick Conner, *Chinese Views – Western Perspectives 1770-1870*, Asia House, London, 1996, no. 17, p. 29; another with the same proportions but slightly smaller (20.5 x 38.2in), with the same six Chinese river craft in the foreground and attributed to Chow Qua, offered by Martyn Gregory, *Trade Routes to the East*, catalogue 72, 1998, no. 114, p. 74; related views by Chow Qua in Martyn Gregory, *catalogue 56*, no. 121 and *catalogue 66*, no. 99; a view with the same Chinese vessels in the foreground, Brunk Auctions, Asheville, NC, January 8, 2011, lot 287.

PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

181
TRANSACATION OF THE ORIENTAL CERAMIC SOCIETY
47 Volumes Starting in 1978 until present

$1,000 - 1,500

東方陶瓷協會年刊1978年至今47冊



181

PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

182
THE JOURNAL OF THE CLASSICAL CHINESE FURNITURE SOCIETY
Winter 1990 - Autumn 1994, Two Summer of 1991s; a total of 17 volumes.

$1,000 - 1,500

中國古典家具協會季刊 1990年冬季號 - 1994年秋季號，1991年夏季號，共17冊



182



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

183
ANONYMOUS CHINESE ARTIST, CIRCA 1860
View of the Bund, Shanghai
Oil on canvas, Chinese Chippendale-style ebonized and gilt carved wood frame.
16 1/2 x 42 1/4in (41.9 x 107.3cm)
Framed: 21 1/2 x 47 1/2in (54.6 x 120.6cm)

$70,000 - 100,000

佚名中國畫師 約1860年 《上海外灘》 布面油彩裝奇彭代爾風格金漆木框



This view of the Shanghai Bund was created in the mode of, and undoubtedly after, the works of Chow Qua, but by an unknown artist with a distinctive style, the signature element of which appears to be a dark strip of water in the foreground. The dark element is an anomaly, although it appears in a series of paintings of the Bund in the 1850s. The depiction of the buildings lining the Bund is nearly identical to the works of Chow Qua and imply that this artist or studio used one of Chow Qua's paintings as a model. However, the representation of ships, both Chinese and Western, is less complicated and the individual vessels are more evenly spread out. The presence of a small steamer, which looks like a tugboat, is highly unusual and has not yet been found in any other painting.



For a full description of the buildings along the Bund, see the foot note to lot 180 in this sale.

Related works: Two paintings of Shanghai with the dark foreground are in the Peabody Essex Museum, in M. V. and Dorothy Brewington, *Marine Paintings and Drawing in the Peabody Museum*, Salem, 1981, p. 59, no. 250; and p. 89, nos. 395 and 400; another in the Kelton Collection, sold Christie's London, November 7, 2019, lot 90, formerly with Martyn Gregory, London, 1984, *Catalogue no. 38*, no. 6.



184
AN EMBROIDERED SILK CUSHION COVER
19th century
Of rectangular form, with an embroidered pattern in satin stitch with an abundance of peony, lotus, scrolling tendrils and auspicious imagery of bats and wanzi, the flowers in graduated tones, all on a pale salmon color silk ground, the central lotus with seed stitch.
26 1/2 x 41in (67 x 104cm)

$2,000 - 3,000

十九世紀 繡緞墊面



185 W
A SET OF FOUR EMBROIDERED TEXTILE PANELS
Late Qing Dynasty
A set of four silk panels, now framed and glazed, each panel embroidered primarily in satin stitch to create a scene of marvelous birds in trees accompanied by insects and auspicious imagery. (4)
67 x 18in (170 x 45.5cm) each panel

$2,000 - 3,000

清晚期 刺繡花鳥圖屏一組四件

186
A PAIR OF SPRING AND SUMMER CHINESE EXPORT PAINTINGS
Anonymous, 19th century
Oil on canvas, faux bamboo frames, one depicting a spring scene with two embracing couples seated at a table and eating a warming meal whilst served tea by a lady seated opposite them, all before an open window with key-pattern frame looking out to budding trees; the other painting depicting a summer scene with four ladies seated at a table in a lakeside pavilion terrace engaged in a game of *mahjong*, whilst a servant with a baby strapped to her back stands nearby.
19 1/2 x 24 3/4in (49.5 x 62.8cm), each (2).

$3,000 - 5,000

十九世紀 外銷人物春夏家居圖一對 布面油畫 木框

For another oil on canvas with a figural interior of similar type, see Christie's London, 5 Nov 2020, lot 83.







187 T
A LARGE PALE LEMON-YELLOW-GROUND EMBROIDERED SILK 'FLORAL' RECTANGULAR PANEL
19th century
With a large roundel to the middle with two concentric rows of composite flower heads including lotus and hibiscus centered by a multi-petaled central composite single flowerhead with lotus petals and of chrysanthemum form, all on a larger rectangular panel with multiple large and small flowerheads on tightly scrolling, leafy tendrils within a simple thin herringbone band and a wide border edge of similar design.
96 x 52in (244 x 132cm)

$6,000 - 8,000

十九世紀 大件長方粉黃地花卉紋繡品

T US Import Tariff
Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.





188 T

TWO MARIGOLD-YELLOW-GROUND SILK EMBROIDERY PANELS

Late 18th / early 19th century

Each of rectangular shape, one with a central roundel of peaches reserved on a rectangular panel of octagonal cells with key-fret scrolls and centered by flowers all with a wide border with bats and Buddhist emblems amidst scrolling foliage and multiple flowerheads of hibiscus, lotus, and pinks; the other of more square format and decorated with a formalized central composite flowerhead and smaller flower heads within a C-scroll border set on a square panel with bats and emblems including musical stones at the corners, all set on a boredr with further bats and floral scrolling.

43 x 30in (109.2 x 76.2cm) and 32 1/4 x 33 3/4in (82.9 x 85.7cm) (2).

$8,000 - 12,000

十八/十九世紀 黃地橙地花卉紋繡品二幅

T US Import Tariff

Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.

189 T
A LARGE YELLOW-GROUND EMROIDERED SILK PANEL
19th Century
Decorated with a full-faced five-clawed dragon to the top center above two profiled dragons below on either side of the panel and centered by a large central formalized rockwork outcrop rising from frothy breaking waves along the lower edge and with floating peony heads and bats, the sky filled with cloud scrolls and Buddhist emblems including ribboned parasols, vessels, and pendant twin-fish and further bats, the later silk border with a cell-pattern design.
56 x 49 1/2in (142.2 x 125.7cm)

$6,000 - 8,000

十九世紀 大件黃地龍紋繡品

T US Import Tariff
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190 T
A MASSIVE CHINESE EMBROIDERED 'BUDDHIST' PANEL
18th/19th century
109 1/4 x 67 3/4in
Depicting the three-headed, six-armed figure of Avoliketesvara seated below a canopy on a lotus throne with stepped base flanked by two bodhisattva and a prostrate acolyte and surrounded on all sides by the eighteen arhat set amidst clouds, mountains and a stand with flaming jewels at the lowest register.

$10,000 - 15,000

十八/十九世紀 大幅藏式佛陀圖繡品

T US Import Tariff
Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.



191

A RARE MANCHU SILK AND GOLD-THREAD CEREMONIAL MILTARY UNIFROM

18/19th Century

Comprising a sleeved tunic and open-split apron, two epaulettes, two under arm protectors with repoussé and pierced gilt copper dragon layered shaped panels, two small, shaped protectors, and a spine protector, the embroidered fabric with a dense overall Y-shaped gilt-wire-pattern ground decorated with multiple round brass studs, that cover all parts, the uniform edged in black velvet, various dragon roundels to the tunic, apron and epaulettes, and the spine protector embroidered in high relief with a full-faced dragon head at the top and a smaller profiled dragon head to the tail end.

Combined length approximately 66in (167.5cm) (9).

$18,000 - 25,000

十八/十九世紀 滿洲八旗盔甲

For an Imperial midnight-blue guardsman's ceremonial uniform dated to the Qianlong/Jiaqing period and formerly in the Mary Baer Hiester Collection (1872-1946), see Christie's New York, 21-22 March 2008, lot 1305.





PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

192 Y

A MOTHER-OF-PEARL INLAID BLACK LACQUER RECTANGULAR BOX AND COVER

Late Ming dynasty, 16/17th Century

Decorated to the cover with an extensive palace scene with various large storied buildings with balustrades, pathways and gardens dotted with figures, set amongst a variety of trees, a lake and rockwork, two elegantly dressed riders and their entourage arriving at a pavilion entrance in the foreground, the sides of the box and cover decorated with wide ogival panels with birds amidst fruiting branches on a diaper-cell ground with stylized flower heads, the base unusually inlaid with a mother-of-pearl flowering prunus with two birds on the branches and another in flight nearby, all silhouetted against the black ground, the metal hinges and lock plate probably a later addition

4 1/4in x 16 1/8in x 11 3/8in (10.8cm x 40.9cm x 28.9cm)

$4,000 - 6,000

明晚期 十六/十七世紀 黑漆螺鈿樓閣山水圖長方蓋盒

Provenance:
Donald Wineman, New York, 1986

來源：
紐約Donald Wineman舊藏，1986年

See the catalogue, *East Asian Lacquer*, Bukchon Art Museum, Seoul, South Korea, 2008, pp. 98-109, no's 1-45 to 1-53 for a range of 14th to 17th century mother-of-pearl-inlaid lacquers with similar depictions. No. 1-53, an ink stone box, has similar side borders and a large prunus spray inlaid to the underside.





PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

193 Y
A MOTHER-OF-PEARL INLAID BLACK LACQUER RECTANGULAR BOX
17th Century
The cover with a scene of two scholars holding fans in a garden landscape with tall outgrowths of bamboo and maple rising from a large garden rock to one side and with a simple cell border surround, the longer sides inlaid with flowering foliage centered by a metal lock plate on one side and two metal hinges on the other, the narrow sides inlaid with Daoist emblems and paraphernalia, the base and interiors black.
11in x 6 1/8in x 2 5/8in (27.9cm X 15.5cm x 6.7cm)

$4,000 - 6,000

十七世紀 黑漆螺鈿庭園高士圖長方蓋盒

Provenance:
Spink & Son Ltd., London, by repute, 1980's

來源：
傳倫敦Spink & Son Ltd.，1980年代



PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

194
A RYUKYUAN PAINTED RED, BROWN AND GILT SQUARE LACQUER DISH
Probably 18th Century
Painted in low relief in gilt covered red lacquer with a central design of flowering and fruiting trees, rockwork and grasses, the everted square border, lobed at the corners with alternate panels of branches of peach and finger citrus to each side, the reverse plain.
13in square (33cm square)

$4,000 - 6,000

或十八世紀 琉球紅棕漆繪金方盤

Provenance:
John Hilliard, 1986

來源：
John Hilliard舊藏，1986年

PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

195
A PAIR OF RYUKYUAN PAINTED RED, BLACK AND GILT LOBED-OCTAGONAL LACQUER BOXES AND COVERS
18th Century
The flat top of the rounded boxes with a slightly raised central panel of octagonal lobed shape painted in raised low relief with a design of black and red-painted lotus pads and flower-head groupings around a central full-faced lotus, all with gilt highlights, these panels set above the lobed rounded sides of the covers with a similar but more stylized lotus design, the boxes similarly decorated but with more traces of gilding, the interior and base with sprinkled gold ground *nashiji*.
15in across x 5 3/4in high (38.1cm across X 14.6cm high) (2).

$6,000 - 9,000

十八世紀 琉球紅黑漆繪金花卉紋八棱蓋盒一對

Provenance:
Bunzo Nakanishi, Kyoto, 1986

來源：
京都Bunzo Nakanishi，1986年





PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

196 Y

AN UNUSUAL RYUKYUAN MOTHER-OF-PEARL INLAID BLACK LACQUER OCTAGONAL BOX AND COVER WITH CONJOINED EIGHT-LEGGED STAND

18th Century

The box with a recessed flat octagonal panel to the top inlaid with a coiling dragon amidst clouds, above a wide register of eight recessed landscape panels on the rounded upper sides above a thinner band with alternate vignettes of birds on tree branches divided by panels of differing flora and rockwork, all set within sprinkled gold ground *nashiji* beaded-edge surrounds, the box mirroring the decoration above with a conjoined eight-legged stand with ogival apron and *ruyi*-shaped out-curving feet on a thin stepped stretcher support.

14 1/8in high and 13 1/4in across (35.9cm high and 33.6cm across)
Japanese wood box

$8,000 - 12,000

十八世紀 琉球黑漆螺鈿龍紋八方蓋盒暨八足座





197

197
FIVE CHINESE OR JAPANESE BLACK LACQUER SQUARE TRAYS
18th-19th century
with canted corners, the interiors with a plain rounded square at the center with a beaded edge below dense design of *wan*-character cells, the exteriors carved in the yuan style with leafy peony.
3 15/16in (10cm) square, Japanese wood box with inscribed date (5).

$4,000 - 6,000

十八-十九世紀 中國或日本 黑漆委角方盤一組五件



198

PROPERTY FROM THE MARY AND CHENEY COWLES COLLECTION

198 Y
AN UNUSUAL RYUKYUAN MOTHER-OF-PEARL AND BROWN AND BLACK LACQUER SQUARE FOOTED TRAY
18th Century
The square tray with canted corners and up-curving border rising from a flat central square interior decorated in the Ming style with a plain brown lacquer center and mother-of-pearl inlaid ogival surround with a diaper cell pattern below a densely patterned border of multiple triangular panels with differing raised textile-like designs divided by half chrysanthemum heads, the reverse border with dense composite floral scrolls in mother-of-pearl on a thin painted lacquer ground above a lobed apron-like foot.
7 1/2in x 1 1/2in (19.5cm x 3.8cm), Japanese wood box

$3,000 - 5,000

十八世紀 琉球醬漆黑漆螺鈿委角帶足方盤

Provenance:
Doyle New York, 20 March 2000, lot 26

來源：
紐約Doyle拍賣行，2000年3月20日，拍品編號26



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

199 ¤
A MULTI-COLOR OVERLAY OPAQUE YELLOW GLASS BOTTLE VASE
1800-1880
Carved in a continuous design around the body and neck with squirrels amidst leafy tendrils and clusters of grapes from the multi-color overlays of pink, red, black, orange-brown and green over the opaque yellow glass ground, the green and yellow glass foot separately annealed.
7 7/8in (19.7cm) high

$2,000 - 3,000

1800-1880年 黃地多彩套玻璃長頸瓶

200

A TRANSPARENT AMBER GLASS OCTAGONAL FACETED SMALL VASE

Yongzheng engraved four-character mark within a square, 18th century

of short squat form with swelling body, each panel of the octagonal body is convex and supported on a spreading octagonal foot with flat foot rim and circular recessed base with Yongzhneg mark.

5 1/8in (13.3cm) high

$20,000 - 30,000

十八世紀 雍正四字方框款 蜜色玻璃八方長頸瓶





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

201
A MOTTLED GREY JADE FIGURE OF A SEATED SAGE
17th century
Finely carved in the round, the bearded deity wearing a long voluminous robe under a straw cape, a leafy apron tied at his waist with a pair of long ropes draped between the legs, his hands under the sleeves placed on his right lap, adorned with possibly a double-gourd on a string diagonally draped over the right shoulder, his feet bare, the platform rock throne waisted and perforated, the stone tinted black to create contrast and the feeling of antiquity; wooden base.
3 3/8in (8.6cm) high

$1,800 - 2,500

十七世紀 灰玉神農坐像

The present figure may represent the legendary Emperor Shennong, the mythical source of Chinese medicine and agriculture.



PROPERTY FROM THE O'BRIEN COLLECTION OF ASIAN ART

202
A SMALL JADE CARVING OF RHINOCEROS
Ming dynasty or earlier
Standing four-square, the heavy beast with humpback and a single horn on top of the snout, the small head with square jaw, a rope behind the shoulders indicating harness, perforated through the mouth for attachment, the celadon stone with natural veins and inclusions mottled black and brown, softly polished with degraded pitting from burial.

2 9/16in (6.8cm) length

$10,000 - 15,000

明或更早 小件青玉犀牛擺飾

Provenance:
Sir Joseph Hotung, 1988

來源：
何鴻卿爵士舊藏，1988年



203 T
A CELADON JADE 'PRUNUS' WASHER
Ming - early Qing dynasty
The circular vessel carved to imitate the gnarled prunus trunk, surrounded by branches of blooming prunus carved in openwork, the stone with natural russet inclusions softly polished.
5 1/2in (14cm) across

$5,000 - 7,000

明-清初 青玉寒梅洗

Provenance:
Leslie Hindman, Chicago, circa 2010

來源：
芝加哥Leslie Hindman拍賣行，約2010年

T US Import Tariff
Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.



204
A JADE CARVING OF 'BAT AND PEACH' ORNAMENT
17th-18th century
Depicting a pair of peaches connected by a leafy branch, a bat grips to one side with its wings spread, the celadon stone with natural veins and inclusions of russet tones, the branch carved in openwork to allow stringing.
2 3/8in (6.4cm) width

$3,000 - 5,000

十七-十八世紀 青玉福壽雙全擺件

The bat (*fu*, □) synchronizes with 'fortune' (*fu*, □); and the peaches are the symbol of longevity. Together, the jade carving represents well wishes for good fortune and long life.



205 T
A SMALL PALE CELADON JADE ARCHAISTIC BOTTLE VASE
18th Century
Finely decorated with antique frieze relieves, the flattened vase of high shoulders and long neck flanked by a pair of dragon handles, a band of *ruyi* pattern around the neck, the stone of icy celadon tone finely polished; fitted wood stand.
5in (12.8cm) high

$5,000 - 7,000

十八世紀 青玉仿古螭龍耳小瓶

Provenance:
English Private Collection
Wooley & Wallis, Salisbury, England, 14 November 2012, lot 111

來源：
英國私人藏
英國索爾茲伯里，Wooley & Wallis拍賣行，2012年11月14日，拍品編號111

T US Import Tariff
Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.



206
AN ARCHAISTIC ROCK CRYSTAL VASE AND COVER
18th/19th century
The high-shoulder vase of flattened form with splayed foot and short neck, decorated with a pair of scroll handles on the side, and a pair of ribbon handles by the neck, the domed cover with a rounded knob well-fitted with the vase, the interior skillfully hollowed, the stone finely polished.
7in (18cm) high

$5,000 - 7,000

十八/十九世紀 仿古水晶蓋瓶



207
A JADE CARVING OF A MONKEY
18th century
Seated with legs folded and one hand tugged between the knees, the other hand holding a large leaf covering its entire back, the head finely detailed with rounded eyes and small ears, the tail curled up by the shin, the stone of light celadon tone with natural veins and inclusions in russet brown.
2 1/4in (6cm) high

$3,000 - 5,000

十八世紀 小玉猴



PROPERTY FROM A PRIVATE COLLECTION

208
A BLUE-GLAZED INCISED-DRAGON BOWL
Chenghua six-character mark, 17th century
The exterior and interior boldly incised with two four-clawed dragons amidst cloud scrolls, and the center of the interior with a large magic pearl with flame scrolls, all under a deep violet blue glaze that stops neatly, halfway-down the circular, brown-dressed foot rim, the rim with a brown-dressed edge under a clear glaze and the base and interior foot with a dark black-brown dressing, incised with a Chenghua six-character mark.
7 1/4in (18.3cm) diam, fitted cloth box

$4,000 - 6,000

成化款 十七世紀 藍釉劃花龍紋碗

Provenance:
Bluett & Sons Ltd, London, according to a label on the base

來源：
倫敦Bluett & Sons Ltd古董行（據碗底標籤）

Compare the blue glazed bowl with closely related decoration in the collection of the Asian Art Museum of San Francisco, illustrated on the museum's website, accession number B60P2215.



209
AN UNUSUAL POLYCHROME PORCELAIN BRUSHREST
Kangxi period (1662-1722)
Of semi-circular section with five sharp peaks, the out-curving face painted with an entirely iron-red ground with confronted striding dragons in underglaze blue with green enameled bodies and pale orange heads amidst dense fire-scrolls, the incurving face centered by a one large carp and two smaller carp in underglaze blue with pale sepia bodies, rising from multiple breaking waves enameled in green and sepia, multiple cloud scrolls in underglaze blue to each of the peaks reserved against an iron-red ground, the base unglazed and firing a pale orange.
6in (15.3cm) across; 4 1/16in (10.1cm) high, wood stand, cloth box

$7,000 - 9,000

康熙時期 五彩雙龍搶珠紋五峰筆架

Provenance:
Hotel de Ventes Drouot, Paris, 18th November 1974
Sotheby's London, 18 May 2018, lot 441

來源：
巴黎Hotel de Ventes Drouot拍賣行，1974年11月18日
倫敦蘇富比，2018年5月18日，拍品編號441



210
A CHINESE FAMILLE ROSE EGGSHELL DISH WITH LADIES AND CHILDREN
Yongzheng period, 1723-1735
Brilliantly painted to the center with an elegantly dressed beauty seated before peony rising from a jardiniere behind her and a bamboo table with objects to one side, two boys, one holding a book stand before her, a thin green band at the well and a wide pink cell ground band at the everted border with three equally spaced peony panels, the reverse plain.
8 1/4in (21cm) diam

$5,000 - 8,000

雍正時期 約1723-1735年 粉彩描金仕女嬰 圖薄胎瓷盤

For a single Chinese example see Cohen & Cohen, *Tyger Tyger!*, Antwerp, 2016, pp. 34-35, no. 15; and for another Chinese pair also with the identical decoration, see Cohen & Cohen, *Take Two!*, Antwerp, 2017, pp. 24-25, no. 9.

For other similar Chinese examples see Williamson, 1970, pl. XXXIII; Jorg, 1997, p. 216, cat. 241.

See an identical example (with two restored hairlines) that sold at Rob Michiels Auctions, February, 2017, lot 355.



211
A SUPERB EARLY FAMILLE ROSE TEAPOT AND COVER
Yongzheng period, circa 1730
Extremely finely painted on each side of the globular body with a large scroll-bordered cartouche centered by a pierced wicker basket issuing peony, day lily and magnolia branches and alongside a footed tray with finger citrus and another fruit, all on backdrop of a dense gilt and iron-red Y-shaped pattern that encircles the cartouche and is set on a grisaille cell ground, the plain spout and handle each rising from a brilliantly enameled ogival cartouche painted with hibiscus flowers on a dense leavy ground in different green shades, the shoulder with a thin band of iron-red and gilt scrolls with chrysanthemum and peony heads, the matching cover with gilt bud finial.
7 1/8in (18cm) across, cloth box

$2,000 - 3,000

雍正時期 約1730年 粉彩描金花卉開光茶壺

Provenance:
Kahlil R. Rizk Collection, New York
Sotheby's New York, 25 April 2008, lot 80

來源：
紐約Kahlil R. Rizk舊藏
紐約蘇富比，2008年4月25日，拍品編號80

For a Yongzheng teapot of similar type (though damaged), see Bonhams New York, The Richard and Maxine Markell Collection, 19 October 2022, lot 64.

See two rare armorial soup plates with a similar decoration against an iron-red and gilt Y-pattern ground, sold at Christie's, London, 10 April 2002, The Dr. Anton C.R. Dreesmann Collection, lot 1298.



212
AN EARLY FAMILLE ROSE TEAPOT AND COVER
Yongzheng period, circa 1730
Superbly painted in bright enamels to each side of the globular body with a black-outlined leaf-shaped cartouche centered by a large, long-tailed, blue-crested, black-breasted bird, perhaps representing the mythical phoenix, and standing on blue rockwork issuing peony, the leaf cartouche with iron-red and gilt flower sprays spreading out from under its edges and all set on a grisaille cell ground, the shoulder with a thin band of iron-red and gilt leafy foliage and flowers, the matching cover with chrysanthemum and daisy and a plain bud finial.
6 1/2in (17.5cm) across

$3,000 - 5,000

雍正時期 約1730年 粉彩描金鳳鳥開光茶壺

Provenance:
Kahlil R. Rizk Collection, New York

來源：
紐約Kahlil R. Rizk舊藏



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

213
A LARGE FAMILLE VERTE 'LADY PLAYING A *SHENG*' DEEP SAUCER DISH
Kangxi Period
Boldly painted to the center with an elegant lady seated by a palm, on a large, pierced rockwork, with one leg crossed over the other and blowing into the wind instrument, *sheng*, whilst a happy boy listens to one side, all below a simple multi-colored cell pattern band with ribboned object cartouches at the rim, the reverse plain and with a convex-channeled foot ring and glazed base with an encircled underglaze blue *lingzhi* mark.
13 3/4in (34.8cm) diam

$2,000 - 3,000

康熙時期 粉彩仕女吹笙圖大盤

214
A LARGE PAIR OF EARLY ROSE-VERTE DEEP DISHES
Late Kangxi - Early Yongzheng
Each painted in traditional famille verte enamels but with the addition of a small amount of the newly-invented pink enamel to the edge of the terrace fencing and again to the plum blossoms at the rim, the scene depicting a lady in a wheeled chair with attendants at one side and a rider with his attendant behind, all set on a garden terrace within black enamel concentric frings at the well below a black-spotted green ground border divided by plum blossom cartouches, the exterior plain, an underglaze blue double ring at the center of the base.
15 3/4in (39.6cm) diam (2).

$5,000 - 8,000

康熙晚期-雍正早期 粉彩花鳥仕女圖大盤一對





215
TWO LARGE EARLY FAMILLE ROSE 'FISHERMEN' DISHES
Yongzheng Period
extremely well painted in a continuous scene across the dish, in pastel enamels with three fishermen with lines and nets wading purposefully in a shallow river towards two fish, a rocky promontory nearby with two figures behind a straw fence and thatched building, two cranes flying above and various foliage, grasses and trees to the borders, below a brown-dressed rim, the exterior plain.
14 1/8in (36.1cm) diam (2).

$8,000 - 12,000

雍正時期 粉彩漁人大盤一對

Provenance:
Ralph M. Chait Galleries, New York

來源：
紐約Ralph M. Chait Galleries古董行

See David S. Howard, *The Choice of the Private Trader*, London, 1994, no. 49 for another example; another pair was sold at Christie's London, June 22nd, 1981, lot 141 and also a smaller plate (9 inches diam) was recently sold at Sotheby's New York, 22 January 2021, lot 455.







216
A PAIR OF FAMILLE ROSE ROCOCO SHELL-SHAPED TUREENS, COVERS AND STANDS
Qianlong
Each of asymmetrical form with the lobed bodies terminating in classic scrolls forming one handle, the domed covers similarly terminating with a scroll forming the other handle, the body and cover each attractively enamelled with loose floral bouquets, divided by scattered smaller blossoms, the covers surmounted by gilded berry finials, each on matching stands similarly decorated and moulded with scallop-shaped patterns in low relief.
The tureens 10 5/8in (27cm) wide (6).

$5,000 - 8,000

清乾隆 外銷粉彩繪族徽紋湯盆及托盤一對



The double-shell shape of the present tureens is based on a model by Joshua Wedgwood which was itself inspired by a Sevres model, to which Wedgwood added a double-shell cover. Compare with a similar double-shell tureen, cover and stand, with arms attributed to Francisco Piar y Lottyn, Qianlong circa 1773, illustrated by R.Diaz, *Chinese Armorial Porcelain for Spain*, London, 2010, pp.230-231, no.33. Another double-shell tureen, cover and stand, with the arms of Pedro III, mid 18th century, in the Castle of Queluz, Portugal, is illustrated by M.Beurdeley, *Porcelain of the East India Companies*, London, 1962, p.71, pl.xv.



217 T
AN UNUSUAL AND LARGE FAMILLE ROSE 'POMEGRANATE AND BIRDS' DEEP BASIN
Yongzheng period
The deep basin painted at the center with two long-tailed birds on blue rockwork amidst peony and chrysanthemum, unusually painted with four large pomegranates to the large everted rim on a dense iron-red whorl-ground scroll-edged border with flower decoration, eight ribboned objects suspended from the border panel to the steep cavetto, the reverse with iron-red blossom sprays.
17in (43cm) diam

$6,000 - 8,000

雍正時期 大件粉彩石榴禽鳥紋洗

T US Import Tariff
Please note that this lot is subject to an import tariff of 7.5%. The buyer will be required to pay the import tariff, which is included in the purchase price, along with sales tax, if applicable. The amount of the import tariff due is a percentage of the value declared upon entry into the United States (it is not based on the final bid price). The buyer should contact Bonhams prior to the sale to determine the amount of the import tariff.



218
AN IMPERIAL DARK BLUE GLAZED DISH
Qianlong seal mark and of the period
With deeply rounded sides and slightly everted rim, supported by a short ring foot, glazed inside and out with a rich deep blue glaze, the underside glazed white with a Qianlong six-character mark in underglaze blue.

8in (20.4cm) diam

$6,000 - 8,000

乾隆 《大清乾隆年製》款 霽藍釉盤

Provenance:
Cornelius Palmer Collection

來源：
Cornelius Palmer舊藏

For a smaller blue-glazed dish from the Zhuyuetang Collection, see *Mille Ans De Monochromes (A Millenium of Monochromes)*, Foundation Baur, Geneva, 2019, p. 246, no. 103a-b.



mark

PROPERTY FROM A PRIVATE COLLECTION

219
A TWO-HANDLED FLAMBE VASE
Incised Qianlong six-character seal mark and of the Period
With U-shaped body, high sloping shoulder and cylindrical neck divided on each side by S-shaped scroll handles, the body with a wide channel of bowstring type below the sloping shoulder, the vase has an extremely fine flambe glazed of a rich purple-cranberry tone with attractive pale blue and turquoise streaks and thinning to a a pale blue on mushroom ground to the neck rim and interior.
8 3/4in (22.3cm) high, cloth box

$8,000 - 12,000

乾隆 《大清乾隆年製》款 窯變釉雙耳盖碗尊

Flambé glazes derive from the famed Jun wares of the Song dynasty (960-1279), a glaze that was first revived during the Yongzheng period (1723-35) and remained popular throughout the Qing dynasty.

Compare a flambé-glazed vase of this type included in the exhibition *Collection of Chinese and Other Far Eastern Art Assembled by Yamanaka & Company, Inc.*, Yamanaka & Company, Inc., New York, 1943, no. 915, and another in the Capital Museum, Beijing, illustrated by Xiong Liao, *Beauty of Ceramics. Gems of the Official Kilns*, Taipei, 1993, pl. 147.

See a further examples from the Marie Theresa L. Virata Collection, sold at Christie's New York, 16 March 2017, lot 614; one from the Hosokawa clan, sold at Sotheby's Hong Kong, 8 October 2014, lot 3111, another from the Hall Family Collection, sold at Sotheby's London, 12 July 2006, lot 150 and Sotheby's Hong Kong, 12 October 2021, The Three Emperors: Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns from the Yidetang Collection, lot 40, for another. Finally see an example with a cut-down neck that sold at Christie's, New York, 17 March 217, lot 1235, from the Indianapolis Museum of Art.

For a Yongzheng prototype of this vase see one sold at Christie's Hong Kong, 21st September 2004, lot 316.


mark



220

AN IMPERIAL TURQUOISE-GROUND RECTANGULAR JARDINIERE

Qianlong seal mark in gilt and of the period

Of rectangular form with canted corners, the deep straight sides raised on a short, tapered foot, brightly enameled around the exterior with stylized lotus blossoms issuing exuberant scrolling stems laden with flowers and peaches, the polychrome designs bordered with gilt outlines, all reserved on a turquoise ground, the rim with a band of gilt keyfret against an iron-red ground, the interior and base enameled turquoise, the base with a gilt six-character seal mark in a single line within a white rectangular cartouche.

10in (25.5cm) across

$20,000 - 30,000

乾隆御製《大清乾隆年製》金彩款 粉彩孔雀藍地花卉紋長方花器

Provenance:

Marquette University Museum, Wisconsin

來源：

威斯康辛州Marquette大學

This vessel belongs to a small group of porcelains commissioned by the Qianlong Emperor (1736-1795) in direct imitation of cloisonné enamel. The turquoise ground used on both the interior and exterior of our jardiniere, clearly imitates the popular turquoise-blue ground used extensively as a ground color on the enamel metal wares, albeit of a paler color here. The thick, painted gilt lines that border the floral decoration on the sides, similarly emulate the gilt metal wire cloison's used to separate the different enamel cells on the cloisonne enamel pre-cursors. The emperor was particularly fond of cloisonné work and he invigorated the workshops that produced such wares, a fact attested to, by the plethora of Qianlong-marked examples in the palace collections today.

For another single example see Sotheby's New York, 23 September 2020, lot 538. See also a pair of nearly identical jardinières from the Edward.T. Chow Collection, sold at Sotheby's Hong Kong, 19 May 1981, lot 596.



mark



PROPERTY FROM A NEW YORK COLLECTION

221

A PALE-BLUE-GLAZED RU-TYPE MALLET VASE

Yongzheng underglaze blue four-character seal mark and of the period With tall slightly waisted cylindrical neck with elongated C-shaped formalized animal handles and cup-shaped mouth above a low rounded shoulder and slightly tapering cylindrical body with inward tapering foot with biscuit foot rim and glazed flat base with seal mark neck, all under a pale blue glaze that pools slightly more darkly at the bow-string band below the shoulder and at the foot.

6 5/8in (16.7cm) high

$3,000 - 5,000

雍正 雍正青花四字篆書款 仿汝釉雙耳棒槌瓶

Created in imitation of the celebrated Ru-wares of the Song period, this vase reflects the Yongzheng Emperor's penchant for these early wares and the remarkable technical developments achieved at the Imperial kilns and made to meet the specific taste of the emperor. While a delicate celadon glaze had already been developed in the Kangxi reign, it was during the Yongzheng period that the production of glazes imitating Song dynasty Ru and Guan wares greatly expanded. According to the 1732 edition of the *Jiangxi Tongzhi* (Jiangxi provincial gazetteer), compiled by Xie Min, governor of Jiangxi Province between 1729 and 1732, two different types of Ru-type glazes were developed, one displaying a subtle network of crackles and the other of even tone; see S.W. Bushell, *Oriental Ceramic Art*, London, 1981, p.195.

See an identical Ru-type vase of smaller size (5in high) with Yongzheng mark sold at Bonhams London, The Marsh Collection, Art for the Literati, 3 November 2022, lot 8.

See also another sold at Christie's Paris, 8 December 2021, lot 184; and another similar vase was sold at Christie's Paris, 23 June 2020, lot 128.



mark





222
THREE FAMILLE ROSE AND FAUX BOIS PORCELAIN BOWLS WITH A FEMALE IMMORTAL ON A RAFT
Jiaqing underglaze-blue six-character seal marks and possibly late in the period
Painted to the interiors with a female Daoist immortal seated on a tree raft amidst waves below three fruit sprays (*sanduo*) at the well, the exteriors with faux bois enamels, the rims gilt.
4 3/4in (12cm) diam (3).

$2,500 - 4,000

嘉慶款 或更晚 仿木紋釉粉彩人物盤三件



223
THREE FAMILLE ROSE AND FAUX BOIS PORCELAIN BOWLS WITH COCKERELS
Qianlong underglaze-blue seal marks
The centers painted *en grisaille* with a lengthy poetic inscription bordered at the well with a boy, cockerel and chicks in a garden landscape, the exterior with *faux bois* enamels, the rims gilt, one with a turquoise-enameled wide foot ring, the other two left in the biscuit.
4 5/8in (11.8cm) diam (3).

$2,500 - 4,000

乾隆款 仿木紋釉粉彩詩文盤三件



PROPERTY FROM A PROMINENT TRI-STATE PRIVATE COLLECTION

224
A PAIR OF COBALT BLUE GLAZED BOWLS
Jingweitang zhi mark, Daoguang period
Each of deeply rounded sides with flaring brown-dressed rim, the interior glazed white, base with *Jingwei Tang zhi* four-character mark within double square.
5 1/2in (14.2cm) diam (2).

$5,000 - 8,000

道光時期 《敬畏堂製》雙框款 藍釉碗一對

The mark *Jingweitang zhi* was recorded by Chen Liu (1863-1929), sobriquet Jiyuan sou, in his 1906 publication *Tao ya* describing the porcelain made only in celadon wares, but as Wilson stresses in *Rare Marks on Chinese Ceramics*, London, 1998, pp. 114-115, no. 47, where the author illustrates a celadon bowl bearing the same mark, "not all vessels with this mark are celadon-glazed."

Scholars have yet to locate sufficient evidence to identify the owner of the *Jingweitang zhi*-marked porcelains. Wang Qingzheng has suggested in *Jianming taoci cidian* that this group of porcelains belonged to the Manchu high official Agedunbu, while Yang Tingfu recorded in *Qing ren shiming biecheng zihao suoyin* that Jingweitang was the studio name of Li Hu (*zi* Duanren, *hao* Zhucun), a native of Cixi, near the present-day Ningbo in Zhejiang province. When the studio name is associated with more than one person it is necessary to find further documentation, which oftentimes recorded in private letters and random notes.

Compare, for example, the pair of cobalt blue bowls bearing *Jingweitang zhi* marks sold at Bonhams New York, 21 March 2022, lot 163.



225
A SET OF SIX FAMILLE ROSE 'QUAIL' BOWLS
Guangxu six-character iron-red marks and of the period (1875-1908)
With rounded bowls, wide conical wavy rims, each painted in delicate enamels with a single quail to the exterior standing on a grassy verge with bamboo and chrysanthemum and a gourd vine that climbs the bamboo, the design of bamboo, chrysanthemum and gourd vine continues to the interior below a single flying quail.
3 9/16in (9cm) across (6).

$3,000 - 5,000

光緒 光緒六字紅款 粉彩鷓鴣紋碗一組六件



226
A SET OF FOUR FAMILLE ROSE CONICAL BOWLS
Hongxian iron-red four-character marks and of the period
Extremely finely painted in delicate enamels with two flowering tree-peony rising from the center of one side of the exterior, with *lingzhi* at their trunks, the design continuing over the rim bowls at two separate points and trailing to the centers.
4 1/8in (10.4cm) diam (4).

$2,000 - 3,000

洪憲 洪憲四字紅款 粉彩靈芝牡丹紋斗笠形碗一組四件



227
A LAVENDER-GLAZED AND ENAMELED BOTTLE VASE
Qianlong mark but later
With globular pear-shaped body and tall cylindrical neck, painted with numerous chrysanthemum heads in bright lemon-yellow enamel amidst leafy foliage and rockwork in tones of green with black highlights.
11 3/8in (28cm) high, cloth box

$1,000 - 1,500

乾隆款但更晚 釉上彩淺紫地長頸瓶



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

228
A BLUE AND WHITE 'FRUIT AND FLOWER' DISH
Kangxi period
possibly depicting three large persimmon and three finger citrus on dense leafy tendrils below a single line border at the rim, the exterior with three simple fruit sprays, with a wide concave-channeled biscuit foot and glazed base.
13 3/8in (33.8cm) diam

$3,000 - 5,000

康熙時期 青花花果紋大盤

The rather loosely painted fruit (and flowers) make specific identification difficult, most likely meant to depict persimmon and finger citrus, the finger-citrus may also be read as opening flowers on this version. An unpublished dish, identified as peach and finger citrus, can be found at the Groninger Museum, Groningen, which bears the Dutch East India company monogram, VOC. These dishes were also copied by the Japanese and such a dish is mentioned in the Batavia order of 1686, where it is stated that it was destined for the Governor-General's residence, see C. Vialle, *Tot schenkagie daar het te pas comen sal*, in *Aziatische Kunst*, 23-2, 1993 pp.7-34, and destined to be used on the Governor-General's table to entertain high ranking VOC officers, merchants and ship captains.



229
A FAMILLE ROSE 'BUTTERFLY' VASE
Guangxu mark and of the period
Of globular body and long flaring neck, a frieze of flowering foliage below the neck with a *xi* character on each side, a band of *ruyi* pattern at the mouth rim and a band of stylized lappets above the short straight foot, finely painted with butterflies on the neck and body, the *da Qing Guangxu nian zhi* mark written in standard script in iron-red.
15 1/2in (39cm) high

$6,000 - 8,000

光緒 《大清光緒年製》紅款 粉彩喜字百蝶長頸瓶

Provenance:
Chinese American Private Collection
Christie's New York, 9 December 2020, lot 149

來源：
美籍華人私人藏品
紐約佳士得，2020年12月9日，拍品編號149

Guangxu-marked vases of similar type are illustrated in *Imperial Porcelain of Late Qing from the Kwan Collection*, The Chinese University of Hong Kong Art Gallery, Hong Kong, 1983, p. 133, no. 140; H.A. Van Oort, *Chinese Porcelain of the 19th and 20th Centuries*, the Netherlands, 1977, pl. 104, and G. Avitabile, *From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection*, London, 1987, p. 91, no. 126.

For a similar vase sold at auction see, Bonhams London, 16 May 2013, lot 50 and another Bonhams London, 12 May 20111, lot 372.



230
A FINE FAMILLE ROSE TWO-HANDLED 'THREE RELIGIONS' VASE
Blue enamel four-character Qianlong mark, Republic Period
Of baluster shape with wide rounded shoulders and waisted neck, two blue-painted mythical dragon heads with gilt loop handles and pear-shaped ring handles to each side of the shoulder, the body painted in colorful enamels with a continuous lakeside scene with three male figures each representing one of the three religions, Buddhism, Taoism and Confucianism, two female attendants nearby with a boy carrying items on a yoke across his shoulders, all in a lakeside garden setting with pine, bamboo, one side with a black enamel inscription taken from a Song dynasty text by Su Zhe (1039-1112), the younger brother of Su Shi (1037-1101).
12 3/4in (32.5cm) high, cloth box

$2,000 - 3,000

乾隆款 民國 粉彩龍耳《三聖》瓶



231
A PAIR OF SANCAI-GLAZED BISCUIT LIONS
Late Qing dynasty
Well-modelled in mirror images, the female lion with her right paw raised playing with a lion cub, the male lion with his left paw on a brocade ball, each lion with applied rolls of hair and pull-out eyeballs painted in green, ochre and black, the stepped rectangular pedestal painted with blossoming veins over lush foliate ground, a pair of *ruyi*-shaped openings on the sides, the underside and interior unglazed showing the buff biscuit body.
11 3/4in (30cm) high

$2,000 - 3,000

清晚期 素三彩獅子一對





232
TWO ENAMELED PORCELAIN RECTANGULAR PANELS
19th and 20th century
One of almost square format depicting various riders in a mountain landscape with a pagoda, deer and faggot gatherer in the distance and with buildings in the foreground with figures studying and at leisure; the other with an unusual depiction of Zhonggui the demon queller, disrobed and stepping into a river or lake to bath, with two demon-like figures already washing nearby, below a short inscription and seals.
the first: 10 5/8in x 14 1/2in (27cm x 37cm); the second 11 1/2in x 17 1/8in (28.4cm x 43.5cm) both framed (2).

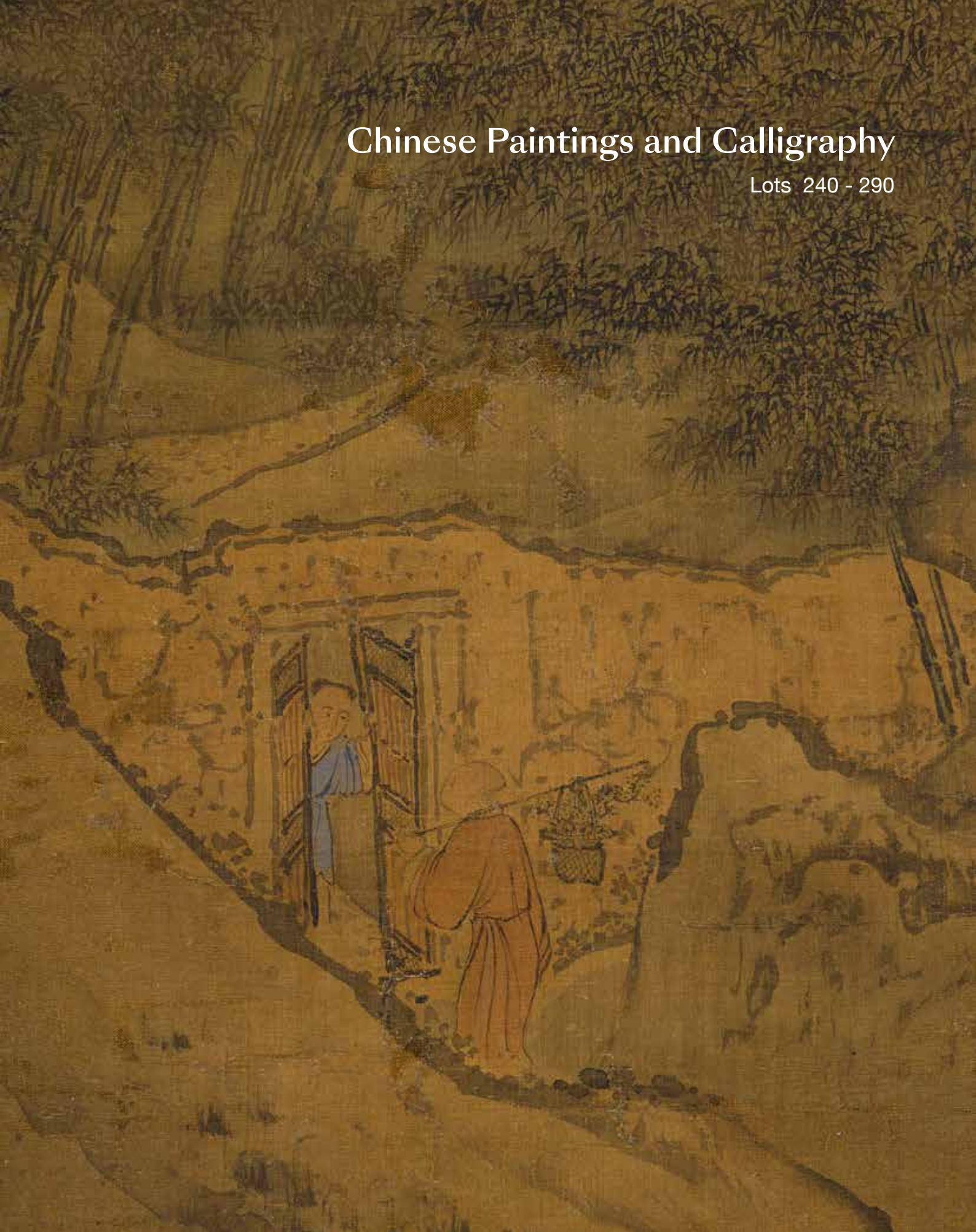
$2,000 - 3,000

十九及二十世紀 粉彩長方瓷板畫二件

233 - 239
No lots

Chinese Paintings and Calligraphy

Lots 240 - 290



A Biography of Gerard Desput written by his daughter

德士普生平 其女撰寫



Gerard Desput in Beijing circa 1955
德士普於北京，約1955年

我的父親德士普（Gerard Desput）生於波蘭，曾於1955-1959年間在北京中央美術學院版畫系進修，他遠赴萬裡之遙的中國，並在那裡找到了他生命的底色。我父親是當時中國為數不多的外籍學生，得以浸潤在傳統中國藝術氛圍中修習，實為難得。1956年，中國推出”百花齊放、百家爭鳴”藝術工作方針，學校亦順水推舟，鼓勵學生重視對中國傳統繪畫的研習。我父親被揮灑淋漓的水墨畫，尤其是極盡經營的寫意山水，所深深吸引。因此，他決定進一步在央美學習傳統繪畫及木刻版畫，而1953年開始於該校任職的黃永玉先生便是我父親的指導教授之一。

至今我尚記得，父親對黃永玉及齊白石這兩位中國繪畫巨擘之作品的欽歎。他當時雖是漂在北京的後生晚學，卻得以參觀齊白石的工作室，觀摩這位藝術泰斗如何以力透紙背的寥寥數筆，便令紙上自有天地。我父親在京期間，亦有幸將自己的作品付梓。1958年，上海人民美術出版社將其所刻版畫童書《小成一家人》刊印成冊。

家父與黃永玉大師別後依然在魚雁往來、交換畫作中維持師生情誼。千禧年後不久，兩人於黃永玉在北京通州徐辛莊所建的萬荷堂重聚（見拍品245所附合照），聊起上個世紀五十年代的校園生活，及這樣一段從學名師的經歷是如何千載難得。





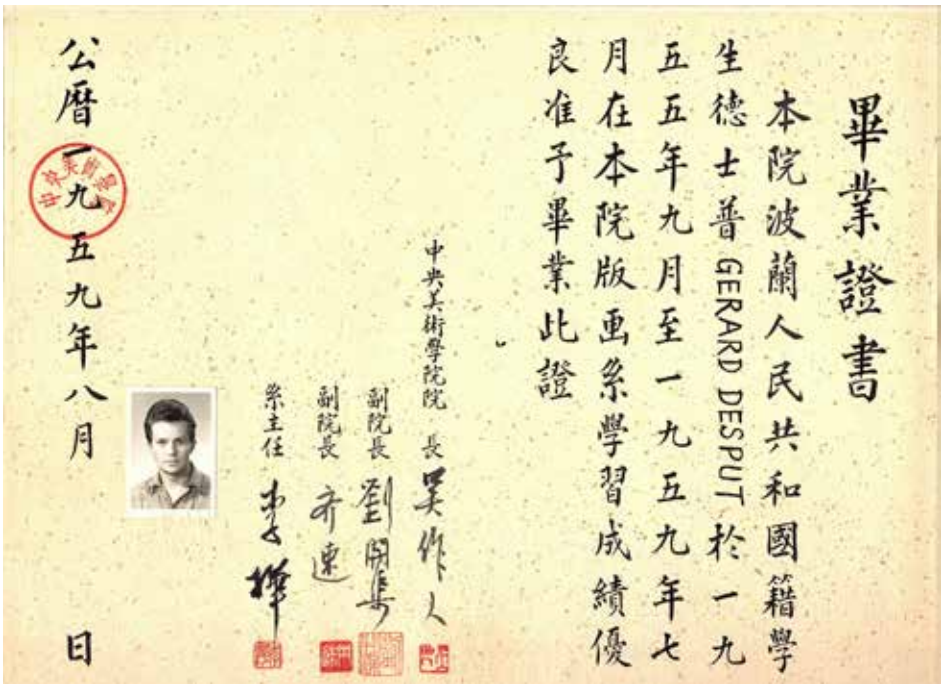
Gerard Desput's illustrated children's book, 1958
德士普所刻繪童書，1958年



My father Gerard Desput found his life destiny in distant China, many miles from his native Poland, to study in the graphics department of the Central Academy of Fine Arts in Beijing (Zhongyang Meishu Xueyuan) from 1955-1959. As one of a small number of foreign students in China at the time, my father was able to immerse himself in the study of traditional Chinese art. When the Hundred Flowers campaign was launched in the Spring of 1956 students were encouraged to form a deeper respect towards Chinese painting traditions. My father was captivated by the delicately brushed landscapes and wonderful ink painting. He decided to further explore traditional painting and woodcut engraving under the guidance of his Chinese professors at the Central Academy, including Huang Yongyu who began teaching there in 1953.

To this day, I recall my father's great fascination with the work of Huang Yongyu, as well as Master Qi Baishi. As a young student in Beijing, my father was thrilled to have the opportunity to visit Qi Baishi's studio and observe him masterfully creating a composition with a few powerful brushstrokes. During my father's time in Beijing, he illustrated a children's book with his woodcuts *Xiaocheng Yi Jiaren* that was published by the Shanghai branch of Renmin Meishu Chubanshe in 1958.

Numerous paintings exchanged between my father and Huang Yongyu over the years demonstrated the continuity of their friendship, and in the early 2000's the two would reunite in Beijing, meeting at Wan He Tang (Hall of Ten Thousand Lotuses), the artist's compound east of Beijing. Together, they shared many memories from the 1950's, and reconfirmed the amazing relationship that my father experienced as a student of the master painter. Their reunion was immortalized in photographs.



240 T
QI BAISHI (1864-1957)
Cooked Crabs and Wine, 1946
Mounted for framing, ink and color on paper, inscribed by the artist and signed Baishi Laoren, with an artist's seal *Qi Huang lao hu*.
21 3/4 x 13 1/4in (55.5 x 34cm)

$40,000 - 60,000

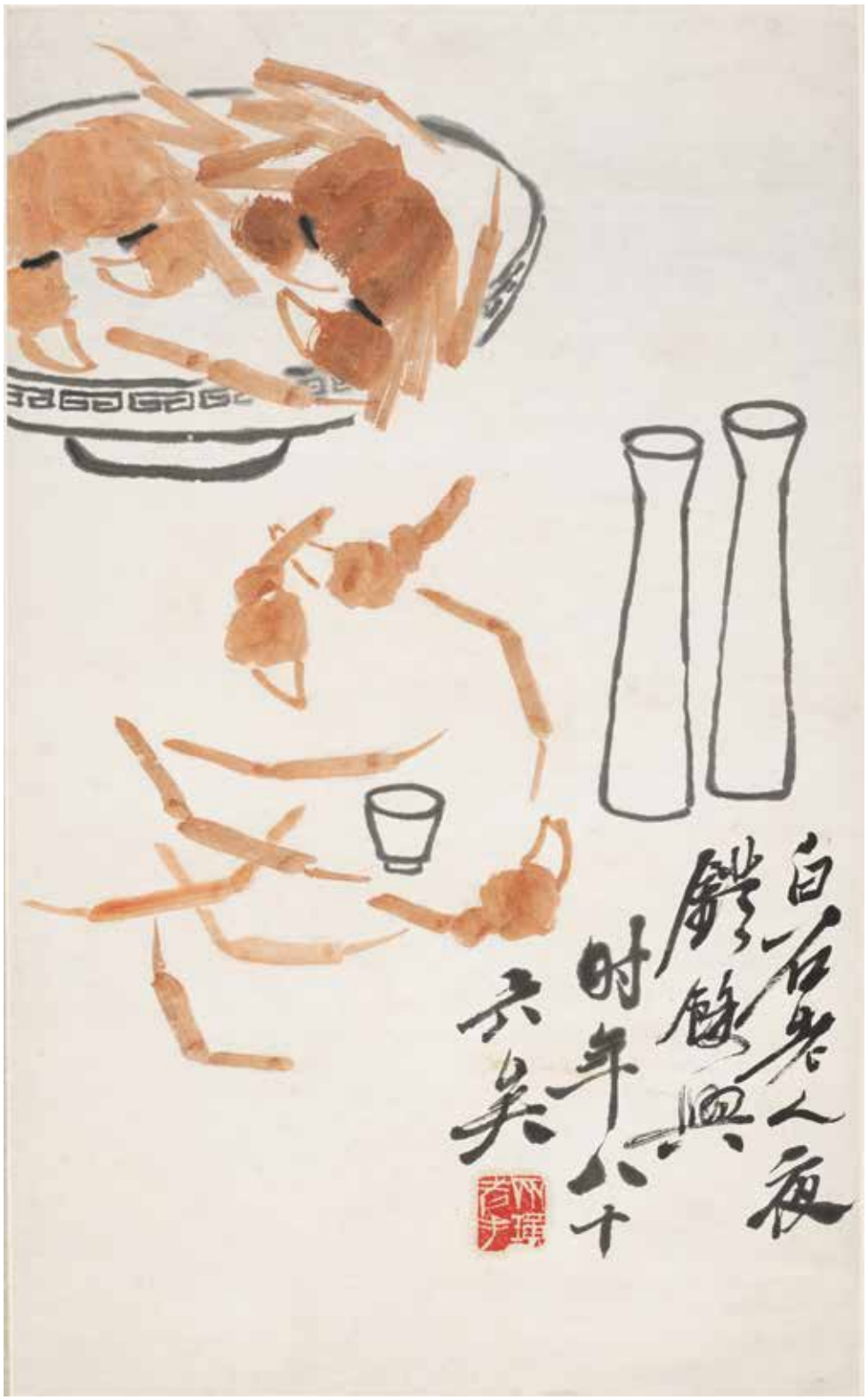
齊白石（1864-1957） 蟹酒圖 設色紙本 鏡心 一九四六年作

款識：白石老人夜鐙餘興，時年八十六矣
鈐印：齊璜老乎

Provenance:
A gift from Huang Yongyu (b. 1924) to Gerard Desput, circa 1959, thereafter by descent

來源：
約1959年黃永玉贈德士普（Gerard Desput），繼而由後代遞藏

This composition of cooked crabs, accompanied by two bottles of wine and a cup, is intended to be a festive, celebratory image. A gift to Gerard Desput from his teacher Huang Yongyu upon his graduation from the Central Academy of Fine Art in 1959, the painting offers a congratulatory wish. Whereas Qi Baishi's painting of ink crabs is among his most frequently painted subject matter, his rendition of cooked crabs--their shells colored russet from the heat--is far less common.


白石老人夜
饮馀興
时年八十
六吴



241 T
HUANG YONGYU (BORN 1924)
Portrait of Qi Baishi, inscribed 1957
Woodblock print on paper, inscribed by the artist with a dedication and date, with four artist's seals.
11 7/8 x 13 7/8in (30 x 35cm)

$3,000 - 5,000

黃永玉 (生于1942年) 齊白石像 木刻水印 一九五四年刻印 一九五九年題款

款識：望君煙水闊，揮手淚沾巾。飛鳥沒何處，青山空向人。長江一帆遠，落日五湖春。誰見汀州上，相看愁白蘋。寫唐劉長卿《餞別王十一南遊》詩，贈德士普。一九五九年十月十三日在北京大雅寶胡同，永玉刻齊白石老人像。

鈐印：黃永玉印、肖型印、永玉、玉壺_月

Provenance:
A gift from Huang Yongyu to Gerard Desput in 1959, thereafter by descent.

來源：
1959年黃永玉贈德士普（Gerard Desput），繼而由後代遞藏

Among Huang Yongyu's many talents, woodcut prints were a favored means of expression in the 1940's and 1950's. This engraved portrait of his fellow artist, executed in 1954, demonstrates Huang Yongyu's approach to this medium of a single image reproduced in multiple. Both artists began their careers with wood carving and engraving, in addition to sharing Hunan as their native place. Huang Yongyu's inscription is to his Polish student at the Central Academy, Gerard Desput, written in 1959, the last year of Desput's stay in China, at Dayabao Hutong, where Qi Baishi resided. Other extant examples of this print include dedications to Chen Ji (1918-2004) and one inscribed by Qi Baishi himself.



242 T
HUANG YONGYU (BORN 1924)
Monumental Lotus, 1983
Mounted for framing, ink on paper, dedicated to Gerard Desput, an old student of the artist, inscribed by the artist twice in the early autumn of 1983, with six artist's seals.
38 x 71 3/4in (96.5 x 182.3cm)

$40,000 - 60,000

黃永玉（生於1924年） 卻道天涼好個秋 水墨紙本 鏡心 一九八三年作

款識一：卻道天涼好個秋，癸亥初秋作於京華，黃永玉。

款識二：給我的舊學生德士普留念，二十四年可不是個短時間，希望常來看看。黃永玉補記，八三年初秋。

鈐印：梅玉館、永玉、永玉之印、黃、黃永玉_ _、永玉即興

Provenance:
A gift from Huang Yongyu to Gerard Desput, circa 1983, thereafter by descent.

來源：
約1983年黃永玉贈德士普（Gerard Desput），繼而由後代遞藏

Both inscriptions were written in the early autumn of 1983. The first one indicates the title of the scene, a stanza from a lyric by the Southern Song poet Xin Qiji (1140-1207) that laments the arrival of autumn. The second inscription mentions the twenty-four-year apart of the artist with Desput and expresses the artist's wish that his student would visit more often.

The painting elegantly depicts seven lotuses in moist and pale ink. In contrast to the straight stems, the bending leaves are rendered in dark, dry ink interspersed in between. While the flowers sway in a harmonious rhythm between spacious intervals, the withering leaves delineated in flying-white and trembling strokes create commotion in the autumnal scene.



243 T
HUANG YONGYU (BORN 1924)
Red Lotus with Ink Leaves, 1985
Unmounted, ink and color on paper, inscribed by the artist and dedicated to Gerard Desput and his wife, dated autumn 1985 in Beijing, with two artist's seals, *Huang Yongyu* and *Mei Yu Guan*.
27 1/4 x 27 1/8in (69.2 x 68.9cm)

$8,000 - 12,000

黃永玉（生於1924年） 紅荷長依舊 設色紙本 一九八五年作

款識：乙丑年秋作贈丹凝、德士普，黃永玉於北京
鈐印：黃永玉、梅玉館

Provenance:
A gift from Huang Yongyu to Gerard Desput, circa 1985, thereafter by descent.

來源：
約1985年黃永玉贈德士普（Gerard Desput），繼而由後代遞藏



244 T
HUANG YONGYU (BORN 1924)
Red Lotus with Blue Leaves, 1998
Unmounted, ink and color on paper, the inscription mentioning Gerard Desput and his wife, inscribed by the artist in 1998 at Wan He Tang in Beijing, with three artist's seals, *Huang Yongyu*, *Yu* (pictorial) and *Wan He Tang Zhu*.
27 x 27in (68.6 x 68.6cm)

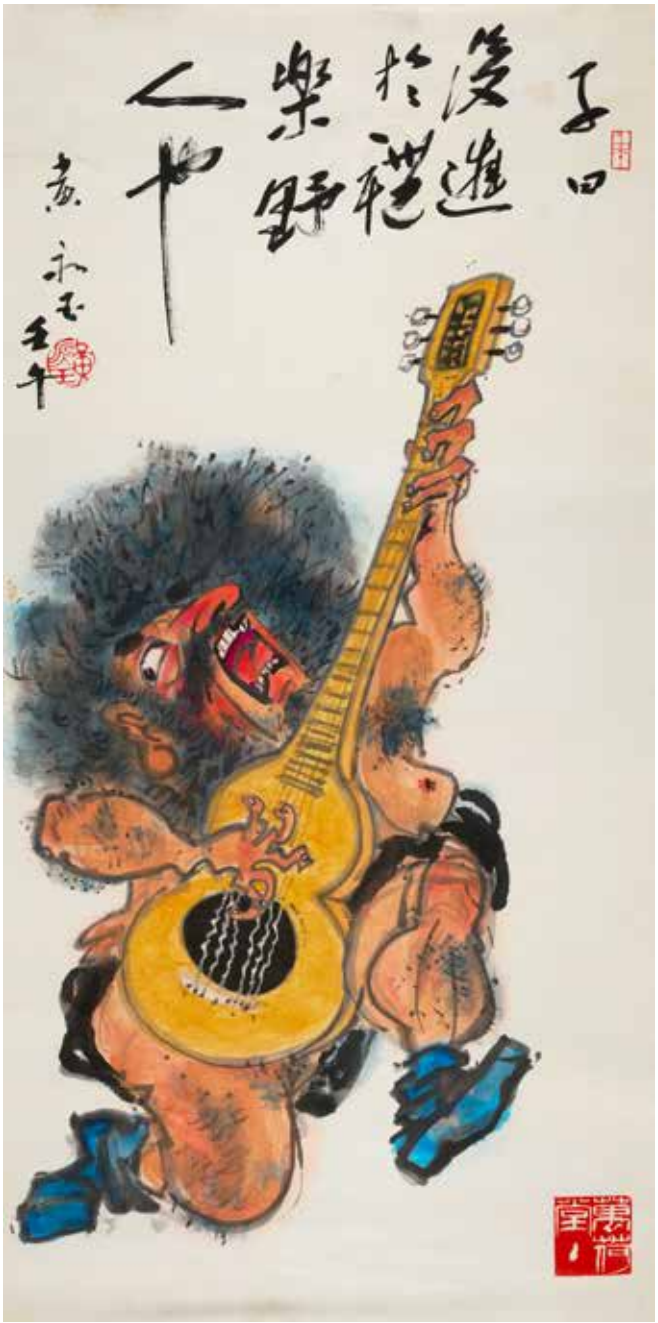
$8,000 - 12,000

黃永玉（生於1924年） 紅荷長年 設色紙本 一九九八年作

款識：德士普、丹寧留念，黃永玉一九九八年於北京萬荷堂
鈐印：黃永玉、玉（肖形）、萬荷堂主

Provenance:
A gift from Huang Yongyu to Gerard Desput, circa 1998, thereafter by descent.

來源：
約1998年黃永玉贈德士普（Gerard Desput），繼而由後代遞藏



245 T
HUANG YONGYU (BORN 1924)
Guitar Player, 2002
Ink and color on paper, inscribed by the artist, signed Huang Yongyu and dated *renwu* with three artist's seals *Huang Yongyu*, *renwu* and *Wanhetang*.
54 x 27in (137.2 x 68.5cm)

$12,000 - 18,000

黃永玉 (生於1924年) 吉他樂手 設色紙本 二〇〇二年作

款識：子曰：後進於禮樂，野人也。黃永玉壬午
鈐印：壬午、黃永玉、萬荷堂

Provenance:
A gift from Huang Yongyu to Gerard Desput in 2002, thereafter by descent.

來源：
2002年黃永玉贈德士普（Gerard Desput），繼而由後代遞藏

The bold inscription on this energetic composition quotes the Confucian *Analects (Lunyu)*, chapter 11, "The Master says 'in former times the ritual musicians were rustics", with the original passage continuing, "...while in the latter days, the ritual musicians are accomplished gentlemen. If I had occasion to use (ritual musicians), I would choose the former (the rustics)". The inscription on this painting playfully de-contextualizes the classic saying and turns it into "The Master says 'in the latter days, the ritual musicians are rustics."

As joyously expressed in this painting, humor plays a key role in Huang Yongyu's art. With energy and unconventional subject matter the artist juxtaposes a phrase from the classics with a rock and roll musician. In other examples the artist would caricature both people and animals, using wit and charm to highlight the silliness of the world.



Gerard Desput and Huang Yongyu in Beijing, 2002.
德士普與黃永玉在北京，2002年

246 T

JIEZIYUAN HUAZHUAN (MUSTARD SEED GARDEN PAINTING MANUAL)

Qing dynasty, 1818

Colored woodblock prints on paper, printed by Xiaoyou Shanfang, Jiaqing 23rd year, eight volumes total, including four books of figures, one book of plum, one book of landscapes, one book of orchid, and one book of chrysanthemum.

$1,000 - 1,500

《芥子園畫傳》八冊 蘇州小酉山房 刻本白紙 線裝 一八一八年刊

Provenance:
Gerard Desput, acquired in Beijing, 1955-1959

來源：
德士普舊藏，1955-1959年間購藏於北京



246

247 T

ILLUSTRATED VOLUMES ON ACUPUNCTURE

17th century-early Republic Period

Woodblock or lithograph prints on paper, several illustrated, including Yang Jizhou *Zhenjiu Dacheng*, ten volumes, Zhihe Tang, 1680 or later; *Tongren Yuxue Zhenxiu Tu Jing*, two volumes, Shanghai, Gujin Tushuguan, 1924; and *Zhen Jiu Zhi Nan*, one volume, not dated.

$1,500 - 2,500

針灸古籍善本 刻本白紙 線裝 十七世紀至二十世紀初

含
楊繼洲（約1522-1620）《針灸大成》一函十冊全
《銅人腧穴鍼灸圖經》古今圖書館藏版 兩冊 一九二四年
《鍼灸指南》一冊

Provenance:
Gerard Desput, acquired in Beijing, 1955-1959

來源：
德士普舊藏，1955-1959年間購藏於北京



247

The standout volume of this lot is the early printing of the *Zhenjiu Dacheng* (Grand Compendium of Acupuncture and Moxibustion) published by Zhenhe Tang, likely in 1680, or the decades that followed. Originally compiled by Yang Jizhou (1522-1620) and first published in 1601, the ten volumes gather early writings on acupuncture and the related treatment of moxibustion. Richly illustrated with diagrams and figural drawings, the texts are a splendid example of 17th century woodblock printing and illustration.

248 T

TAISHANG GANYING PIAN TUSHUO

1881

Eight volumes in a blue cloth case, published Guangxu 7th year (1881), reprinting the Shunzhi 12th year (1655) original, Beijing, Binsheng Tang printed.

$1,500 - 2,500

《太上感應篇圖説》刻本白紙 線裝 一函八冊全 一八八七年

Provenance:
Gerard Desput, acquired in Beijing, 1955-1959

來源：
德士普舊藏，1955-1959年間購藏於北京



248

Taishang ganying pian tushuo (Illustrated Explanation of the Tract of the Most Exalted on Action and Response), was originally published in 1164 as a Daoist text on morality, ethics and karmic merit and demerit. Presented as the words of Laozi, the legendary founder of Daoism, this text was extremely popular in the centuries that followed, some suggesting it as the most widely reprinted book in the pre-Modern era. The illustrated version first appeared in the Qing dynasty.

PROPERTY FROM THE ESTATE OF CHANG FO-CHUAN (1908-1994)

249
SONG XU (1525-1606)
Treading through Snow on Wufeng□1579
Hanging scroll, ink and color on silk, inscribed by the artist with a title in clerical script, and dated *Wanli jimao*, signed Song Xu, with three artist's seals.
52 1/4 x 12 1/2in (132.8 x 31.8cm)

$20,000 - 30,000

宋旭 (1525-1606) 五峰蹋雪 設色絹本 立軸 一五七九年作

款識：五峰蹋雪。萬曆己卯春孟雨雪不止，因策杖過萬玉菴，探梅暮歸笠川草堂。是夜寒甚，相共擁爐啜茗，乘興作此。 李宋旭初暘甫記事

鈐印：初暘、石門生、宋旭之印

Provenance:
Collection of Chang Fo-Chuan (1908-1992)

來源：
張佛泉（1908-1992）舊藏

Song Xu was a native of Jiaxing who relocated to Songjiang at the beginning of the Wanli period (1573-1619). He was skilled as both a landscape and figure painter, although most of his surviving compositions are landscapes, and of those, several depict actual locations. His famous depiction of the Five Sacred Mountains (□□□), dated 1588 and now in the collection of the Palace Museum, exemplifies his approach to topographical painting.

This snow landscape depicts Shandong's Wufeng Mountain, so-named for its five peaks at the summit. With soft tonal values and subtle hues of color the artist contrasts a gray-washed sky with the snow-covered hills. Punctuated in ink with whiskers of trees on the mountain's slope, and the spare winter growth gives the painting a rhythmic vitality. A red-robed figure crosses a bridge, his servant behind, and the steep climb to the temple seems daunting as the artist takes advantage of the vertical composition.

It is known from his writings that Song Xu visited many of the places he depicted in his landscapes. A devout Buddhist, the artist would often lodge at monasteries during his travels.



PROPERTY FROM A VERMONT COLLECTION

250
GU WANG (MING DYNASTY)
Hanshan and Shide Writing Poetry
Hanging scroll, ink and color on silk, inscribed by the artist and dated *yichou* signed Caishan, Gu Wang, with two artist's seals.
31 x 17 3/4in (79 x 45cm)

$10,000 - 15,000

顧望 寒山拾得題詩圖 設色絹本 立軸 明代

款識：乙丑仲秋采山顧望

There is no information available about Gu Wang, courtesy name Caishan. However, the format, composition, subject matter, and brush style of the painting bear a resemblance to works by Yuan and Ming dynasty figural artists such as Yan Hui, a folk artist from the late-Song to early-Yuan period, and Liu Jun, a court artist from the Ming dynasty. These artists often depicted eccentric religious figures against a simplified landscape background, and the scale and proportions of the figures in Gu Wang's painting are similar to those found in their works.

Hanshan and Shide were two Buddhist poets from the Tang dynasty who lived in seclusion at Guoqing Monastery at Tiantai Mountain. The rendition of Hanshan and Shide date back to the late-Tang period, as recorded in poems. Pictorial portraits of the two in the Song and Yuan dynasties were greatly influenced by Chan Buddhism, while in the Ming dynasty, the subject became secularized and infused with elements of Daoism.

The present lot contains some elements that reflect the Yuan-style rendition of the subject, such as the use of a root-wood table, a landscape setting, and fluctuating brushstrokes. However, the presence of gourds tied around the waist of Hanshan, which are props associated with Daoism, the scholar's objects on the table, and the sweet tone of the painting, all suggest a Ming dynasty style.





PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

251
WEN CONGJIAN (1574-1648)
Visting Friends
Horizontal handscroll, with a calligraphic frontispiece ink on gold fleck paper, signed He Cai (1626-1700), with two of his seals; the painting ink and color on silk, inscribed by the artist and dated *xinmao*, signed Wen Congjian with an artist's seal and three collector's seals; the painting mounted with two colophons, ink on paper, the first signed Liu Tiren (1620-1684) dated *Kangxi guichou* (1673) with two of his seals, the second colophon signed Wu Xiqi (1746-1818) dated *Jiaqing ba nian* (1803), with two of his seals, and three additional collectors' seals.
8 1/4 x 94 1/2in (21 x 240cm), the painting only
166in (421.5cm) length overall, including the appended calligraphy

$7,000 - 10,000

文從簡 (1574-1648) 谿山訪友圖 設色絹本 手卷

引首：
款識：谿山訪友圖，建榮何采題
鈐印：臣采

畫心：
款識：百丈虬松呈變幻，千重雲霧障模糊。玉泉噴雪涇天下，僊客誰知在畫圖。撫先侍詔本，時辛卯仲春上澣，枕煙散人文從簡寫於玉磬山房。
鈐印：文從簡印
鑒藏印：燕秋過眼

Wen Congjian was born in Suzhou into an elite artistic lineage as the great-grandson of Wen Zhengming (1470-1559), and the grandson of Wen Jia (1501-1583). Wen Congjian's daughter was Wen Shu (1595-1634), who inherited the artistic talents of her forebears, although she sadly predeceased her father. Wen Congjian's painting style largely embraces Wu School conventions, as this handscroll attests. In accordance with the culture of the elite in Ming dynasty, Wen Congjian kept a garden. With the Manchu conquest of Suzhou in 1645, Wen Congjian's garden was destroyed, and he went into hiding, passing away a few years later.

Liu Tiren was born into a prestigious family in Yingchuan Guard (the present-day Fuyang, Anhui Province) in the late-Ming period. In 1655, he received the *jinshi* degree, during the reign of the Qing emperor Shunzhi and served as the secretary in the Ministry of Personnel of the Qing court. He was passionate about composing poetry, painting landscapes, and collecting ancient books and manuscripts.

Wu Xiqi, a scholar and writer during the early Qing period, was born in Qiantang (Hangzhou). He passed his imperial examination in 1775, and subsequently served as an editor at the Hanlin Academy. Later, he taught at Shangshufang (Palace School), and was eventually promoted to the position of Chancellor at Guozijian (Directorate of Education).


翁山訪友圖




翁山訪友圖





PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

252
LUO MU (1622-1706)
Landscape
Hanging scroll, ink on paper, inscribed by the artist *Yun'an Mu Xingzhe* with two seals of the artist reading *Luo Mu si yin* and *Fanniu*, with one collector's seal.
29 1/4 x 14 3/4in (74.3 x 37.5cm)

$4,000 - 6,000

羅牧 (1622-1706) 山水 設色紙本 立軸

款識：雲庵牧行者。
鈐印：羅牧私印、飯牛

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

253
ATTRIBUTED TO DA CHONGGUANG (1623-1692)
Ink Landscape
Hanging scroll, ink on paper, inscribed and signed Yiguang, with three seals of the artist, *anxiao zhai*, *Da Chongguang yin*, and *Jiangshang waishi*, with two collectors' seals, titleslip by Zhu Baoci (1880-1950).
68 3/8 x 19in (173.6 x 48.4cm)

$4,000 - 6,000

(傳) 笪重光 泛舟圖 水墨紙本 立軸

款識：逸光
鈐印：鵁笑齋、笪重光印、江上外史





PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

254
CHEN DAOFU□1483-1544)
Flowers and Insect
Hanging scroll, ink and color on paper, inscribed Bai Yang Shan Ren Daofu, with two artist's seals *Baiyang Shanren* and *Daofu* and two collectors' seals
one reading *Chen shi Xiangquan zhen cang*.
44 x 13 3/4in (112 x 35cm)

$20,000 - 30,000

陳道復 （陳淳 1483-1544）蟲草花卉圖 設色紙本 立軸

款識：白陽山人道復寫。
鈐印：道復、白陽山人

Provenance:
Acquired at Ku Hsiang Chai, Hong Kong circa 1960.

來源：
約1960年購於香港古香齋

One of the collector's seals on this painting belongs to Chen Xiangquan, also known as Chen Yixi (1648-1709).

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

255
ATTRIBUTED TO CHEN HONGSHOU (1598-1652)
Drunken Li Bai
Hanging scroll, ink and light color on paper, signed Hongshou, with two artist's seals, with two colophons inscribed on the outer silk mount, the one above the painting inscribed by Wu Hufan (1894-1968), signed Wu Hufan with his seal *Wu Hufan*, the second colophon inscribed by Zhang Daqian (1899-1983) dated *wuzi* (1948) and signed Zhang Daqian Yuan, with two of his seals *Zhang Yuan* and *Daqian Jushi*, with an additional four collector's seals on the painting and surrounding silk mount.
18 x 8 3/4in (45.7 x 22.2cm), the image only.

$15,000 - 20,000

（傳）陳洪綬（1598-1652） 太白醉酒圖 設色紙本 立軸

款識：洪綬寫於_花菴

上隔水：
題跋：明朝陳章侯先生太白醉酒圖真跡，逸品，吳湖帆
鈐印：吳湖颿

裱邊：
題跋：戊子四月張大千爰觀于歐湘館
鈐印：張爰、大千居士

Provenance:
Alice Boney, New York, 23 February 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 692.
Sotheby's New York, 14 September 2019, lot 1401.

來源：
紐約麗絲· 龐耐（Alice Boney）古董行，1986年2月23日
佛羅倫斯（1920-2018）及赫伯特（1917-2016）· 歐雲伉儷舊藏，藏品編號692
紐約蘇富比，2019年9月14日，拍品編號1401





PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

256
SHANGGUAN ZHOU (1665-1749)
Fighting the Rapids
Hanging scroll, ink and light color on silk, inscribed by the artist, and signed Zhuzhuang Shangguan Zhou, with two artist's seals.
68 x 18 1/2in (172.7 x 47cm)

$7,000 - 10,000

上官周 險灘行 淺絳水墨絹本 立軸

款識：等閑過龍湍流勢，破浪乘風在目前。竹莊上官周
鈐印：上官周印、竹莊



PROPERTY FROM AN IMPORTANT WASHINGTON STATE COLLECTION

257
A RARE KANGXI PERIOD IMPERIAL EDICT, 1685
Ink on paper, mounted as a handscroll, heavily inscribed in Chinese and Manchu with two seals reading Chiming Zhibao in Manchu and Chinese, dated Kangxi, 24th year, 11th month, 28th day, the calligraphy rendered in ink on paper embellished with a printed border depicting dragons writhing among clouds.
16 1/2 x 44 1/4in (42.1 x 112.6cm)

$8,000 - 12,000

清康熙二十四年(1685年) 誥命聖旨 「敕命之寶」印 水墨紙本 手卷

Provenance:
Rendezhai (House of Benevolent Learning) Collection, acquired in Hong Kong between 1949-1971
Bonhams New York, 12 September 2016, lot 8109

來源：
施欽仁（Olaf Kristian Skinsnes, 1917-1997）仁德齋舊藏，1949-1971年間購於香港
紐約邦瀚斯，2016年9月12日，拍品編號8109

Edicts in this format, rendered on paper rather than silk, and decorated with a similar border, appear to be a convention of the Kangxi period. A highly similar example, dated 1652, bearing identical seals, was housed until 1929 at the storehouse of the Grand Secretariat at the Imperial Palace, Beijing and then purchased, along with all the remaining records of the Grand Secretariat by the Museum of the Institute of History and Philology, Academia Sinica, Taipei, Item No. 103986. Another related edict, dated 31 October 1716 and produced by the Imperial Printing Office, Beijing, is illustrated by Evelyn S. Rawski and Jessica Rawson in *China, The Three Emperors, 1662-1795*, London, Royal Academy of the Arts, 2005, p. 230, no. 149, with that example held in the collection of the British Library, London, accession number 19954.c.12.



258
WANG YUN (1652-CA.1732)
Portrait of Chen Puxie, 1682
Hanging scroll, ink and color on silk, inscribed by the artist and dated *renxu*, and signed Wang Yun, with two artist's seals *Wang Yun Zhi Yin* and *Zhuren*.
69 1/2 x 28in (176.5 x 71.2cm)

$4,000 - 6,000

王雲（1652-約1732） 陳蒲鞋像 淺絳水墨絹本 立軸 一六八二年作

款識：壬戌首夏，弟子王雲盥手敬繢
鈐印：王雲之印、竹人

Although not identified in the inscription, this near life-size image is the Tang dynasty Chan Buddhist priest Chen Zunsu (陳尊宿 780-877), a Zen adept who became the dharma heir of Huangbo Xiyun 黃檗希運 (died 850) at his temple in Jiangxi Province. Taking the Buddhist name Muzhou Daoming, Chen Zunsu's writings are preserved as *Recorded sayings of Muzhou* 睦州語錄. In his later years, he left the monastic life and became known as Chen Puxie 陳蒲鞋 (Rush Sandal Chen), for his proclivity to weave straw shoes to support his adoptive mother.

This life size portrait is nearly identical in both size and composition with an anonymously painted portrait of Chen Puxie dating to the 14th century and exhibited at the Tokyo National Museum. See *Chinese Paintings of the Yuan Dynasty On Buddhist and Taoist Figure Subjects* 元代道 人物画, Tokyo National Museum, 1975, fig. 59.

259
LIU YONG (1719/1720-1804/1805)
Calligraphy Couplet in Running Script
A pair of scrolls, ink on decorated paper, signed by the artist Shi'an Jushi, with three artist's seals *Liu Yong zhi yin*, *Shi'an* and *Yuci duzuo kan quan*, with a collector's seal *Yang Longsheng zhencang*on each panel, with the exterior of each scroll inscribed by Yang Longsheng (1915-2013) with a biography of Liu Yong dated *renwu*.
47 1/4 x 11 1/4in (120 x 29cm), each scroll (2).

$10,000 - 15,000

劉墉（1719/1720-1804/1805）行書北宋王禹偁七言頷聯 水墨描金花箋

款識：閒拖屐齒妨橫筍，靜拂琴床有落花。石菴居士
鈐印：劉墉之印、石菴、御賜獨坐看泉
鑒藏印：楊隆生珍藏

Provenance:
Collection of Yang Longsheng (1915-2013)

來源：
楊隆生（1915-2013）珍藏

This couplet bears a collector's seal of Yang Longsheng. Born into a wealthy family in Dabu County, Meizhou, Guangdong Province, Yang Longsheng grew up surrounded by the art collection that his family amassed. He launched his artistic journey with woodblock printing, and later honed his skills in painting and calligraphy under the tutelage of renowned artist Qi Baishi (1864-1957). In addition to pursuing his artistic passions, Yang Longsheng also played a role in two significant battles, including the Battle of Tai'erzhuang in 1938 and the Battle of Changsha the following year. In 1947, Yang Longsheng's solo exhibition of woodblock prints took place in Lushan, Jiangxi. It was attended by Chiang Kai-shek (1887-1975), who met Yang Longsheng during the event. Yang Longsheng had a broad network in the art world, and many notable artists, including Qi Baishi, Zhang Daqian (1899-1983), Pu Ru (1896-1963), Guan Shanyue (1912-1983), Yu Youren (1879-1964), Huang Junbi (1898-1991), and Zhao Shao'ang (1905-1998), who all dedicated works to him. In 1986, he relocated to Los Angeles, United States.





PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

260
ATTRIBUTED TO YUAN JIANG (CIRCA 1671-CIRCA 1746)
Landscape, 1743
Hanging scroll, ink and color on silk, inscribed and signed Yuan Jiang, dated *guihai*, with one artist's seal reading *Wentao* and four collectors' seals.
20 1/8 x 24 1/4in (51 x 62cm)

$6,000 - 9,000

（傳） 袁江 清泉竹林圖 設色絹本 立軸 一七四三年

款識：癸亥春日，邗上袁江畫
鈐印：文濤

Provenance:
Purchased at Chiu Hua Tang, Hong Kong, 1960's

來源：
二十世紀六十年代購於香港Chiu Hua Tang



261



262

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

261
ATTRIBUTED TO QIAN WEICHENG (1720-1772)
Landscape after Tang Yin, 1753
Hanging scroll, ink on silk, inscribed with a date reading *guiyou*, and bearing the signature *Qian Weicheng* and three seals.
33 1/4 x 12 1/2in (84.4 x 31.8cm)

$2,000 - 3,000

（傳） 錢維城 仿唐寅山水 設色絹本 立軸 一七五三年

款識：癸酉長至前八日，仿唐六如畫法，為建翁年_ _ _鑒，_ _弟錢維城。
鈐印：三印漫漶

Provenance:
purchased in Wuhan, Wenwu Shangdian, 1988

來源：
1988年購於武漢文物商店

262
AFTER CHEN JUE (13TH CENTURY)
Song of Everlasting Sorrow
Ink and color on silk, laid onto board and framed, the signature inscribed in gold reading Chen Jue, with four collectors' seals.
56 x 26 3/4in (142.3 x 68cm)

$1,500 - 2,000

陳玨 (款) 長恨歌詩圖 設色絹本 木板鏡框

款識：陳玨

Song of Everlasting Sorrow (Chang Hen Ge) is a 120 line poem written by the poet Bai Juyi (772-846) in the year 806 or 807, and it narrates the tragic love affair between Emperor Xuanzong and his consort Lady Yang during the tumultuous An Lushan rebellion (755-763). The blue/green mineral pigments applied to this painting are an archaism and an additional reference to Tang dynasty (618-907) painting aesthetics. This scroll bears a signature of Chen Jue, from Southern Song dynasty (1127-1279) Hangzhou, who rose to become a painter in residence (*daizhao*) at the Imperial Painting academy in the year 1253. Stylistically, the painting reveals the influence of Qiu Ying (1494-1551/1552), and it was most likely painted in Suzhou in the 17th/18th century, where there existed an industry of painters creating apocryphal copies of early paintings for a thriving market for antiques. Several of these "Suzhou copies" were of such high quality they entered the Qing Imperial collection.



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

263
GU HONG (18TH CENTURY)
Lady at her Dressing Table, 1754
Hanging scroll, ink and color on silk, inscribed by the artist with a dedication, dated *jiaxu* and signed Gu Hong, with three artist's seals.
27 1/4 x 12 3/4in (69 x 32.5cm)

$4,000 - 6,000

顧鴻（十八世紀） 妝靚仕女圖 設色絹本 立軸 一七五四年

款識：小舫仁兄大人雅正，甲戌春正月二十有四日，月汀弟顧鴻作
鈐印：顧鴻之印、靈岩山民

This charming depiction of a lady placing an orchid flower in her hair is reminiscent of the Song Dynasty fan painting *Lady at Her Dressing Table in a Garden* by Su Hanchen (act. 1120's-1160's), now in the collection of the Museum of Fine Arts, Boston. In both paintings we see two views of the subject, one from behind, and one of her face, reflected in the mirror. This approach can also be found in one of the earliest Chinese figure paintings, Gu Kaizhi's (345-406) *Admonitions* scroll. In Gu Hong's version, the subject is seated at a table, with a tiered box and a blue and white porcelain jarlet, with the mirror on a cloud form stand. The cut wisteria blooms in the vase provides a seasonal aspect to the painting, indicating the scene is set in summer.



PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

264
DAI XI (1801-1860)
Ink Bamboo
Hanging scroll, ink on paper, inscribed by the artist and signed Chun Shi Dai Xi, with an artist's seal *Chunshi*, the poetry hall with an inscription in slender gold script by Tang Hong (1926-2018) dated *xinchou* (1961) with four calligrapher's seals, the outer titleslip also inscribed by Tang Hong and dated 1961.
25 3/4 x 16 1/2in (65.5 x 42cm) the painting only, 36 1/4 x 16 1/2 (92 x 42) including the calligraphy

$2,000 - 3,000

戴熙（1801-1860） 墨竹 水墨紙本 立軸

畫心：
款識：醇士戴熙
鈐印：醇士

詩堂：
題跋：曾記瀟湘繫短蓬，隔江煙雨翠重重。驚雷忽報春消息，一夜靈根長籜龍。辛丑元月於香江題戴熙墨竹，乃班立德氏收藏者，鴻茲記。
鈐印：大觀、唐、鴻、古城舊家

Provenance:
Purchased in Hong Kong, 1961

來源：
1961年購於香港



PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

265
SUN TONG (LATE QING DYNASTY)
Plum Blossoms and Rock
Hanging scroll, ink and color on silk, inscribed by the artist and signed Xiao Gu Sun Tong, with two artist's seals *Xiaogu* and *Sun Tong*.
46 3/4 x 18 7/8in (119 x 48cm)

$2,000 - 3,000

孫桐 花石圖 設色絹本 立軸 清末

款識：南枝向暖北枝寒，一樹花開兩樣看。只有春風最公道，滿林吹得白漫漫。倣王孟端筆意，嘯谷孫桐寫。
鈐印：嘯谷、孫桐

Provenance:
Purchased at the Confucian Temple (Yushima Seido), Tokyo, 1957-1959

來源：
1957-1959年間購於東京堂島聖堂





PROPERTY FROM A VERMONT COLLECTION

266
LI HUAYU (19TH CENTURY)
Finger-Painted Rock and Bamboo, 1896
Hanging scroll, ink and color on paper, inscribed by the artist and dated *bingshen*, and signed Li Huayu with two artist's seals and a collector's seal.
57 1/2 x 15 1/4in (146 x 38.5cm)

$2,000 - 3,000

李華瑜（十九世紀） 竹石指畫 水墨紙本 立軸 一八九六年作

款識：潑墨淋漓信手塗，筆端落有氣盤紆。畫成且自端詳看，可似東坡雪浪無。丙申小陽月李華瑜作。
鈐印：華瑜之印、戎馬書生

PROPERTY FROM A VERMONT COLLECTION

267
ANONYMOUS
Landscape, 19th century
Hanging scroll, ink and color on paper, bearing a spurious signature of Zhao Danian (Zhao Lingran, active 1070-1100), with additional inscriptions spuriously signed Yu He (1307-1382) and Wen Peng (1498-1573), with a total of five collectors' seals.
48 1/4 x 15 3/4in (122.5 x 40cm)

$2,500 - 4,000

佚名 山水 設色紙本 立軸 十九世紀

款識：令穰趙大年製

題跋一：長江沙岸草侵天，雲去千山別夢懸。逢憶石頭城下路，鷓鴣啼散六朝煙。萬曆己丑冬日，三橋文彭拜觀敬題。
鈐印：文彭之印、文壽承氏

題跋二：點石移泉興不窮，墨花能與碧雲通。何須著屐尋山去，萬壑千崖在此中。辛亥秋九月廿又二日。紫芝俞和題。
鈐印：俞、和

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

268
SU LIUPENG (1791-1862)
Figures in a Moonlit Landscape
Hanging scroll, ink and color on silk, signed Liupeng, with an artist's seal *Zhenqin*.
37 1/2 x 12in (95.2 x 30.5cm)

$3,000 - 5,000

蘇六朋 月夜吟讀圖 水墨絹本 立軸

款識：石樓吟叟六朋畫於枕琴庵。
鈐印：枕琴



PROPERTY FROM THE REVEREND RICHARD FABIAN COLLECTION

269
ZHAO ZHIQIAN (1829-1884)
Flowers of the Four Seasons
Set of four hanging scrolls, ink and color on paper, signed by the artist *Huishu* and *Zhao Zhiqian*, with a dedication to *Jubo*, and six artist's seals reading *Zhao Zhiqian yin*, *liaoyi ziyu*, *tiemian tietou tieruyi*.
52 x 12¾in (132 x 32.5cm) each (4)

$200,000 - 300,000

趙之謙　奇石花卉圖　設色紙本　立軸四屏

款識：
（一）撝叔作。
（二）撝叔作。
（三）撝叔寫意。
（四）巨伯一兄大人正畫，弟趙之謙。

鈐印：趙之謙印（四鈐）、聊以自娛、鐵面鐵頭鐵如意

Provenance:
Far East Fine Arts, San Francisco, California, 15 May 1996

Published:
Tsao Jung Ying, *The Paintings of Xugu and Qi Baishi* University of Washington, 1993, p. 44 fig 23.

Andrews, Julia Frances, Michael Knight, and Pauline Yao. *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*. San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p. 89

Little, Stephen, and J. May Lee Barrett. *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Academy of Arts, 2007, pp. 218-219

Toda, Teisuke and Hiromitsu Ogawa comp. *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-261, p. 224

Exhibited:
Between the Thunder and the Rain, Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001.

New Songs on Ancient Tunes, Honolulu Art Academy, Honolulu, HI, August 30-October 28, 2007.

來源：
1996年5月15日購自美國加州舊金山遠東藝術中心

出版：
曹仲英，《虛谷和齊白石的繪畫》，華盛頓大學出版社，美國，1993年，頁44

Andrews, Julia Frances, Michael Knight, Pauline Yao,《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁89

Little, Stephen, J. May Lee Barrett,《古調新歌：費立哲牧師珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁218-219

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版社，東京，2013年，A50-261，頁224

展覽：
《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

《古調新歌：費立哲牧師珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

Zhao Zhiqian is often considered a pioneer of the Shanghai school of painting, and aesthetically his paintings are closely linked with the bright, colorful style that was popular among the cultured elite in late Qing and early Republic period Shanghai. However, Zhao Zhiqian only visited the city occasionally, and in Yang Yi's *Haishang Molin* (1928), an early biographical account of Shanghai school artists, Zhao Zhiqian is listed as one of the many 'sojourners', who came for short periods, but never actually resided in the city.

This set of *Flowers of the Four Seasons* is a celebration of the artist's innovative style with generous applications of color and bold brushwork, complimented by his inky calligraphy. The composition is saturated with activity, with abundant leaves and blossoms breaching the margins. Many of the brush techniques the artist uses are derived from his study of epigraphy and early calligraphic script forms from the Northern Wei Dynasty (386-534), although the close-up composition and spontaneity of execution recalls the painterly traditions of Xu Wei (1521-1593), Shitao (1642-c. 1707) and Li Shan (1686-1756/62).

Prior to this set joining the Fabian Collection, the four panels were in the collection of Jung Ying Tsao (1929-2011), where they proudly hung in the reception room of his San Francisco gallery Far East Fine Arts for many years.



From left: Cai Xingyi, K.S. Wong, with Jung Ying Tsao (far left) at Far East Fine Arts, San Francisco, circa 1994.
左起：蔡星儀、黃君寔與曹仲英（最右）在舊金山遠東藝術中心，約1994年













PROPERTY FROM THE REVEREND RICHARD FABIAN COLLECTION

270
PU HUA (1832-1911)
Ink landscape
Hanging scroll, ink on paper, inscribed by the artist with a poem and signed Pu Hua, with an artist's seal reading *Pu Zuoying*.
72 x 18 3/8in (182.9 x 46.7cm)

$8,000 - 12,000

蒲華（1832-1911） 山水 水墨紙本 立軸

款識：眾鳥高飛盡，孤雲獨去閑。相看兩不厭，只有敬亭山。蒲華
鈐印：蒲作英

Provenance:
Far East Fine Arts, San Francisco, California, 25 October 1986
Duoyunxuan Shanghai, label to the reverse.

Published:
Andrews, Julia Frances, Michael Knight, and Pauline Yao. *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, 2000, p.146

Teisuke Toda and Hiromitsu Ogawa comp. *Comprehensive Illustrated Catalogue of Chinese Paintings,* Third Series, Volume 1: American and Canadian Collections, University of Tokyo Press, 2013, A50-245, p.223

Exhibited:
Between the Thunder and the Rain, Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, San Francisco, California, October 25, 2000-January 14, 2001

Wondrous Ink, Kalamazoo Institute of the Arts, Kalamazoo, MI, August 28-December 5, 2010

來源:
加州舊金山遠東藝術畫廊，1986年10月25日
上海朵雲軒（據標籤）

出版:
Andrews, Julia Frances, Michael Knight, and Pauline Yao,《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁146

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-245，頁223

展覽:
《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

《水墨神韻》，卡拉馬祖藝術學院，卡拉馬祖，密歇根州，2010年8月28日至12月5日



PROPERTY FROM THE REVEREND RICHARD FABIAN COLLECTION

271
REN YI (1840-1895)
Figures in a Landscape, 1881
Set of four hanging scrolls, ink and color on paper, each scroll inscribed and dated by the artist *xinsi*, signed Shanyin Ren Bonian, Shanyin Bonian Ren Yi, Bonian Ren Yi, Shanyin Ren Yi Bonian, and each scroll with one artist's seal reading *Yi yin*, outer titleslip with a collector's seal of Tsao Jung Ying (1929-2011).
58 5/8 x 15 5/8in (149 x 39.7cm) each (4) (4).

$100,000 - 150,000

任頤（1840-1895） 人物圖 設色紙本 立軸四屏 一八八一年作

款識：
（一）溪山觀瀑，仿新羅山人筆。辛巳夏六月，山陰任頤伯年。
（二）辛巳六月，山陰伯年任頤。
（三）師新羅山人，辛巳六月，伯年任頤。
（四）光緒辛巳六月望後，山陰任頤伯年。

鈐印：頤印（四鈐）

Provenance:
Far East Fine Arts, San Francisco, California
Collection of Tsao Jung Ying (1929-2011)

Published:
Soong, James H. and Jung Ying Tsao. *Chinese Paintings by the Four Jens: Four Late Nineteenth Century Masters*. San Francisco: Far East Fine Arts, 1977, no. 21a-d.

Andrews, Julia Frances, Michael Knight, and Pauline Yao. *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979.* San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, pp.60-61 (two illustrated)

Little, Stephen and J. May Lee Barrett. *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*. Honolulu: Honolulu Museum of Art, 2007, pp.270-273.

Toda, Teisuke and Hiromitsu Ogawa comp. *Comprehensive Illustrated Catalogue of Chinese Paintings*, Third Series, Volume 1: American and Canadian Collections. Tokyo: University of Tokyo Press, 2013, A50-062, p.207.

Exhibited:
The Four Jens, Far East Fine Arts, San Francisco, California, May 4, 1977.

Between the Thunder and the Rain, Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001.

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007.

來源：
加州舊金山遠東藝術中心
曹仲英（1929-2011）舊藏

出版：
宋漢西（James H. Soong）、曹仲英，《海上四任》，舊金山：遠東藝術中心，1977年，圖錄編號21a-d

Julia Frances Andrews、Michael Knight 及 Pauline Yao，《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，舊金山：亞洲藝術博物館、李鐘文亞洲藝術文化中心，2000年，頁60-61

Stephen Little、J. May Lee Barrett,《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，夏威夷：檀香山藝術博物館，2007年，頁270-273

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京：東京大學出版會，2013年，圖錄編號A50-62，頁207

展覽：
《海上四任》，遠東藝術中心，舊金山，加州，1977年5月4日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

This well-published and exhibited set of four panels exemplifies Ren Yi (Bonian) as a mature artist, and a celebrated master of the Shanghai School. Fluent in nearly any genre of painting, Ren Yi's figural depictions brought him the greatest fame, and they were in high demand among Shanghai's thriving merchant class. His personalized portraits were reserved for a few close friends and personal connections. His portrait of the Monk and fellow artist Xugu (1823-1896) *Sharing Karma with the Buddha* also from the Fabian Collection and sold in these rooms March 21, 2022 as lot 40, revealed the artist painting with verisimilitude and influenced by the newly introduced media of photography.

In this four-panel set, the figures are characters, not intended to be specific portraits. With his characteristically thin brushwork he describes their faces and attire, exaggerating their pendulous jowls and bulbous foreheads, Ren Yi recalls the approach of Chen Hongshou (1598-1652), as well as his forebears in the Shanghai School, Ren Xiong (1823-1857) and Ren Xun (1835-1893). Each of the four panels are familiar tropes in Chinese landscape painting, 'gazing at a waterfall near a mountain stream', 'returning home by boat in a storm', 'seeking a phrase under the shade of wutong', and 'resting in the shade the pines', a descriptive expression of a poetic moment. Yet in Ren Yi's rendering, the figures take center stage, sharing the spotlight with the landscape surrounding them. In each panel, nature's repeating patterns create a rhythmic tapestry to accompany the figures, and the wide variety of different brush and ink techniques seen in the four scrolls underscores Ren Yi's talent and virtuosity.





272

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

272
WANG ZHEN (1867-1938)
Lotus
Hanging scroll, ink and color on paper, inscribed by the artist and signed Bailong Shanren with three seals of the artist reading *Wang Zhen da li*, *Yiting* and *pomo*.
52 3/4 x 12 3/4in (134 x 32.3cm)

$3,000 - 5,000

王震（1867-1938） 白蓮 設色紙本 立軸

款識：白菡萏香初過雨。幼泉世兄原畫，白龍山人。
鈐印：王震大利、一亭、潑墨

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

273
LIANG YUWEI (1844-1917)
Landscape, 1902
Hanging scroll, ink and color on paper, inscribed by the artist and dated *Guangxu renyin*, and signed Liang Yuwei with an artist's seal reading *hangxue*.
14 x 22 1/4in (35.5 x 56.5cm)

$1,000 - 1,500

梁于渭 (1844-1917) 山水 設色紙本 立軸 一九〇二年作

款識：光緒壬寅初暑，寓廣州城南海節孝祠寄梁于渭。
鈐印：杭雪



273



PROPERTY FROM THE REVEREND RICHARD FABIAN COLLECTION

274
HUANG BINHONG (1865-1955)
Landscape, 1921
Folding fan, ink on paper, inscribed by the artist and dated *xinyou*, with a dedication to Shouci, the artist's son, signed Huang Binhong, with an indecipherable seal.
7 1/2 x 19 1/2in (19 x 49.5cm)

$7,000 - 10,000

黃賓虹 (1865-1955) 山水 水墨紙本 成扇 一九二一年作

款識：辛酉夏五壽慈弟清鑒賓洪質。
鈐印：一印不辨

Published:
Andrews, Julia Frances, Michael Knight, and Pauline Yao. *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*. San Francisco: Echo Rock Ventures, in association with the Asian Art Museum--Chong-Moon Lee Center for Asian Art and Culture, 2000, p.133.

Little, Stephen, and J. May Lee Barrett. *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection.* Honolulu: Honolulu Academy of Arts, 2007, pp.538-539.

Teisuke Toda and Hiromitsu Ogawa comp. *Comprehensive Illustrated Catalogue of Chinese Paintings*, Third Series, Volume 1: American and Canadian Collections, University of Tokyo Press, 2013 A50-028, p.191.

Exhibited:
Between the Thunder and the Rain, Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA October 25, 2000-January 14, 2001.

New Songs on Ancient Tunes, Honolulu Art Academy, Honolulu, HI August 30-October 28, 2007.

出版：
Andrews, Julia Frances, Michael Knight, Pauline Yao,《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁133

Little, Stephen, J. May Lee Barrett,《古調新歌：費立哲牧師珍藏十九及二十世紀中國書畫》，檀香山藝□博物館，夏威夷，2007年，頁538-539

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版社，東京，2013年，A50-028，頁191

展覽：
《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

《古調新歌：費立哲牧師珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

PROPERTY FROM THE REVEREND RICHARD FABIAN COLLECTION

275
HUANG BINHONG (1865-1955)
River Pavilion, Autumn Clouds
Hanging scroll, ink and color on paper, inscribed with a poem, signed Huang Binhong, with one artist's seal *Huang Zhi zhi yin.*
52 3/8 x 18 1/2in (133 x 47cm)

$40,000 - 60,000

黃賓虹　江閣秋雲圖　設色紙本　立軸

款識：
山雲初斂夕，雲氣已歸壑。何以散冲襟，孤琴坐江閣。美人期不來，天寒楓葉落。擬南宋人〈江閣秋雲圖〉意。黃賓虹畫。
鈐印：黃質之印

Provenance:
Far East Fine Arts, San Francisco, California

Exhibited:
New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:
Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.540-541

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-71, p.208

來源：
美國加州舊金山遠東藝術中心

展覽：
《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：
Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁540-541

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-71，頁208

In the 2007 exhibition catalog at the Honolulu Museum of Art, it was posited that Huang Binhong painted this landscape in the late 1930's. Although the artist does not date the painting in the inscription, he indicates that the painting was inspired by an anonymous Southern Song dynasty work *River Pavilion, Autumn Clouds*. Huang Binhong spent the years 1936-1937 doing a major survey of the paintings in the collection of the Palace Museum, sketching in notebooks to make notes on compositions and brush techniques of past masters. It is likely this painting was inspired by his time with the Imperial Collection.





PROPERTY FROM A VERMONT COLLECTION

276
QI BAISHI (1864-1957)
Yangxian Landscape
Hanging scroll, ink and color on paper, inscribed by the artist and signed Baishi, with one artist's seal *Lao Bai*.
20 1/4 x 10 5/8in (51.5 x 27cm)

$30,000 - 50,000

齊白石 陽羨山水 設色紙本 立軸

款識：忽然平地生喜筍，陽羨歸來無此山。白石 題。
鈐印：老白

Qi Baishi frequently painted landscapes in his sixties and seventies, using bold brushwork and at times unconventional applications of color. This depiction of the Yangxian mountains is an excellent case in point demonstrating his approach. Improbable mountains tower precipitously over small houses nestled in a valley. Both the sky and the ground are treated with a similar rosy tone the artist often used in his landscapes. The neat, crisp brushwork that delineates the houses and enclosing fence contrasts with the bold, blade-like strokes that form the hills. In many ways this landscape evokes the paintings of the monk painter Shitao (1642-c.1707), with its casual clumsiness (*zhuo*), innovative palette and energetic brushwork, and Qi Baishi praised the earlier artist in his writings. Although the landscape genre would diminish in favor of other subject matter in the later stages of Qi Baishi's career, examples such as this lot offer great insight to the artist's development.

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

277
QI BAISHI (1864-1957)
Fish and Crabs
Hanging scroll, ink on paper, inscribed by the artist with a dedication to Juehua, and signed Baishi with an artist's seal reading *Qi Baishi*, the outer titleslip inscribed by Tang Hong (1926-2018).
24 x 13 3/4in (60.9 x 35cm)

$20,000 - 30,000

齊白石 (1864-1957) 魚蟹圖 水墨紙本 立軸

款識：覺華先生清屬，八十八歲白石。
鈐印：齊白石

Provenance:
Purchased in Taichung, Taiwan 1959-1960.

來源：
1959-1960年間購於台灣臺中市





278

PROPERTY FROM A CALIFORNIA ESTATE

278
ZHANG SHUQI (CHANG SHU-CHI, 1900-1957)
Wild Geese and Reeds
Framed and glazed, ink and color on paper, signed by the artist in ink Zhang Shuqi and in pencil Chang Shu-Chi, with one artist's seal reading *Shuqi Zhang*.
18 1/4 x 14in (46.3 x 35cm)

$6,000 - 9,000

張書旂（1900-1957） 蘆雁圖 紙本設色 鏡框

款識：張書旂
鈐印：書旂張



278

PROPERTY FORMERLY IN THE COLLECTION OF ALBERT HYDEMAN (1899-1992)

279
LU ZISHU (1900-1978)
Landscape, 1947
Hanging scroll, ink and color on paper, inscribed by the artist, dedicated to Mr Jianquan, dated the second month of the thirty sixth year and signed Lu Zishu, with two artist's seals reading *Zishu* and *Lu*.
35 3/8 x 13 3/8in (90 x 34cm)

$2,000 - 3,000

廬子樞（1900-1978） 山水 設色紙本 立軸 一九四七年作

款識：劍泉先生雅教，三十六年二月廬子樞寫
鈐印：子樞、廬

The scroll is dedicated to Deng Longguang (Teng Lung-kuang, 1896-1979), whose courtesy name is Jianquan. He was born in Maoming, Guangdong province, and rose to the position of Commander-in-Chief of the Nationalist Party of China during the Second Sino-Japanese War (1937-1945).

The collector of this lot as well as lot 280 and 287 was Albert Hydeman, a businessman and devoted patron of the arts. Owner of the P. Wiest and Son department store in York Pennsylvania, he was a close friend and patron of Thomas Hart Benton, the regionalist painter from Missouri. He also had an early appreciation for Chinese painting, and sponsored Chinese artists, such as Hu Yuji (Henry Wo Yue-Kee, born 1924), to travel to the United States. Upon his retirement, Albert Hydeman liquidated his American art collection and moved to Hong Kong, where he became a devoted patron and collector of Chinese painting.



PROPERTY FORMERLY IN THE COLLECTION OF ALBERT HYDEMAN (1899-1992)

280
LIN FENGMIAN (1900-1991)
Squirrel
Mounted, framed and glazed, ink and color on paper, signed by the artist and with one artist's seal reading *Lin Fengmian yin*.
15 1/2 x 14 1/4in (39.4 x 36.2cm)

$15,000 - 25,000

林風眠（1900-1991） 松鼠 設色紙本 鏡框

款識：林風眠
鈐印：林風眠印

Provenance:
Collection of Albert Hydeman (1899-1992), York, Pennsylvannia

來源：
Albert Hydeman (1899-1992)舊藏，賓夕法尼亞州約克

PROPERTY FROM A CALIFORNIA COLLECTION

281
WU GUANZHONG (1919-2010)
Villages at the Foot of the Wuyi Mountains, ca. 1978-1980
Hanging scroll, ink and color on paper, with two artist's seals *Guanzhong xiesheng* and *Tu*.
27 1/8 x 27in (69 x 68.5cm)

$40,000 - 60,000

吳冠中 (1919-2010) 武夷山村 設色紙本 立軸 約一九七八年至一九八〇年間

鈐印：冠中寫生、荼

A subject of great importance to Wu Guanzhong, the Wuyi Mountains in Fujian Province have been the subject of multiple studies since his first visit to the site in the autumn of 1977. An early prototype of present lot's composition is an oil painting executed in 1977, currently in the collection of the National Gallery of China (**FIG. 1**). Compared to the later works with the same composition, the oil painting is a more faithful representation of the scene.

In the present lot, the village has been scaled down and recessed to enhance the contrast between the imposing solidity of the mountainscape and the fleeting transience of the river and human existence. The small peak at the left edge has been eliminated and the stream moved to the foreground to create a simpler but visually more compact composition. The topmost point of the peak crowned with vegetation has been shifted slightly left, which corresponds diagonally to the interpolated tiny palm trees in the lower right. The black-and-white houses bestrewed with marshmallow colors has been left as a 'void' zone surrounded by brown washes, creating a visual consonance with the horizontal expanse of sky and the pale-blue distant mountains at the top edge of the paper. The façade of the mountain has been transformed into three giant curving rock forms, mirroring the meandering brook flowing in the opposite direction.

Apart from the composition, the change of medium is also noteworthy. Wu Guanzhong wrote in his diary that his experience in Fujian in late 1970s inspired him to turned away from oil painting and focus more on Chinese ink painting during late 1970s-1980s: 我在油畫中引進線，煞費苦心，遭遇到無數次失敗，有一次特別難堪。大概是在70年代末，我到廈門鼓浪嶼寫生.....一年後，我這心病猶未愈，便改用水墨重畫這題材，相對説是成功了.....因此油彩難於解決的問題，用水墨往往迎刃而解。 (I painstakingly incorporated lines into oil paintings but faced numerous failures. One of the most embarrassing experiences was in late 1970s, when I was sketching in Gulangyu in Xiamen (Fujian Province)...I had been perplexed by this problem for a year. Ultimately, I repainted the same subject matter using ink, and the result was relatively positive...Issues that cannot be solved by oil painting might be easily worked out through ink painting.) (Wu Guanzhong. "Zhe Qing, Wanwan Duanbude 這情，萬萬斷不得." In *The Complete Works of Wu Guanzhong* Vol. 9, edited by Shui Zhongtian and Wang Hua, p. 86. Changsha: Hunan Fine Arts Publishing House, 2007.)


Fig 1


Fig 2


Fig 3

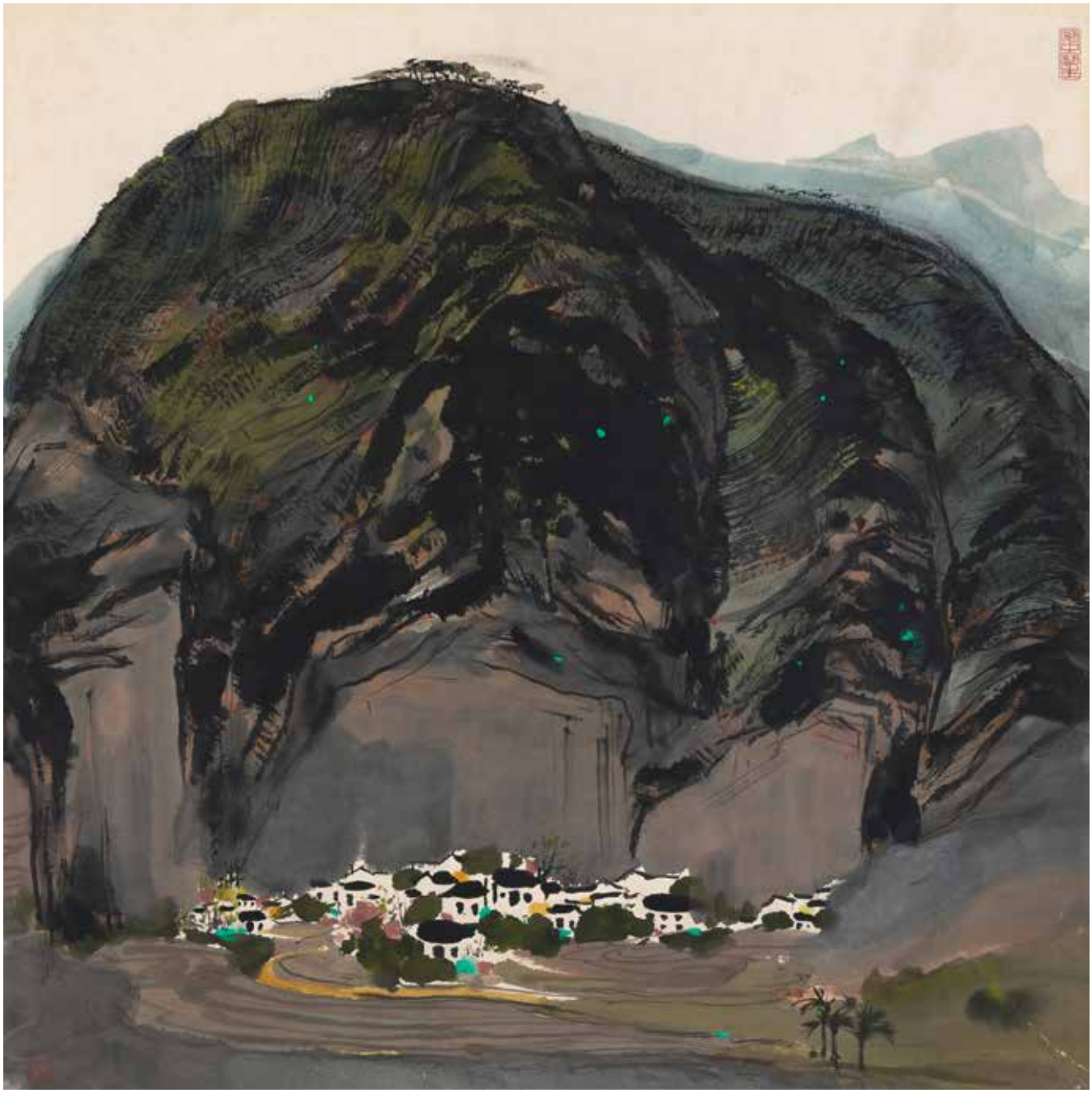




Fig 4



Fig 5

Starting in 1978, Wu Guanzhong began utilizing ink and color on paper to repaint the Wuyi Mountains. A dated example in this genre was sold recently at Poly Beijing, 22 February 2023, lot 2512 (**FIG. 2**). It has a very similar composition, the same seals and seal placement as the present lot and was initially unsigned. The artist went back and forth between the old and new compositions in 1980s, as evidenced by an ink-and-color piece sold at Sotheby's Hong Kong, 1 May 2005, lot 108 (**FIG. 3**), which adopted the composition of the oil painting. In the late 1980s, the artist further developed the composition by employing his signature palette of grey, white and black; see one example dated to 1988 in the collection of Shanghai Museum (**FIG. 4**), exhibited in *Cultivation and Devotion: Works of Art Donated by Wu Guanzhong* at the National Art Museum of China in 2009, and an undated example sold at Poly Beijing, 4 June 2016, lot 3307 (**FIG. 5**). As in the present lot, both works depict palm trees in the foreground, which are absent in the other comparable examples.

FIG. 1 Wu Guanzhong, 武夷山村 *Villages at the Foot of Wuyi Mountains*, 1977; signed "荼, 77" (Tu, 77); oil on canvas, 19 5/16 x 24in (49 x 61cm); National Art Museum of China, Beijing. Image: Shui Zhongtian and Wang Hua eds., *The Complete Works of Wu Guanzhong* (Changsha: Hunan Fine Arts Publishing House, 2007).

FIG. 2 Wu Guanzhong, 武夷山村 Villages at the Foot of Wuyi Mountains, 1978; initially signed "七八年" (1978), with two artists' seals "荼" (*Tu*) and "冠中寫生" (*Guanzhong xiesheng*); ink and color on paper, 26 3/4 x 36 1/4in (68 x 92cm). Image: Poly.

FIG. 3 Wu Guanzhong, 武夷山下 *At the Foot of Wuyi Mountains*, 1980; two artists' seals "荼" (*Tu*) and "八十年代" (*bashi niandai*); ink and color on paper, 26 3/4 x 36 1/4in 18 3/8 x 22 3/4in (46.5 x 57.8cm). Image: Shui and Wang eds., *The Complete Works of Wu Guanzhong* Vol. 5, (Changsha: Hunan Fine Arts Publishing House, 2007), p. 127.

FIG. 4 Wu Guanzhong, 武夷山村 *A Village in the Wuyi Mountains*, 1988; signed "吳冠中，一九八八" (Wu Guanzhong, 1988), with three artists' seals "吳冠中印" (*Wu Guanzhong yin*), "荼" (*Tu*) and "冠中寫生" (*Guanzhong xiesheng*); ink and color on paper, 27 1/2 x 55 1/8in (70 x 140cm); Shanghai Museum. Image: Shui Zhongtian and Wang Hua eds., *The Complete Works of Wu Guanzhong* Vol. 6 (Changsha: Hunan Fine Arts Publishing House, 2007), pp. 194-195.

FIG. 5 Wu Guanzhong, 武夷山村 *Villages at the Foot of Wuyi Mountains*; signed "吳冠中" (Wu Guanzhong), with two artists' seals "荼" (*Tu*) and "冠中寫生" (*Guanzhong xiesheng*); ink and color on paper, 26 x 51 1/4in (66 x 130cm). Image: Poly.



282
WANG JIQIAN (C.C. WANG, 1907-2003)
Round Landscape, 1988
Ink and color on paper, mounted framed and glazed, inscribed by the artist and dated *wuchen* and signed Wang Jiqian, with an artist's seal reading *Jiqian chuang gao*.
14in (35.5cm) diameter

$2,000 - 3,000

王己千 山水 設色紙本 鏡框 一九八八年作

款識：戊辰八月二十一日，王己千。
鈐印：己千創搞



283
WANG JIQIAN (C.C. WANG, 1907-2003)
Round Landscape, 1988
Ink and color on paper, mounted framed and glazed, inscribed by the artist and dated *wuchen* and signed Wang Jiqian, with an artist's seal reading *Jiqian chuang gao*.
14in (35.5cm) diameter

$2,000 - 3,000

王己千 山水 設色紙本 鏡框 一九八八年作

款識：戊辰六月十六日，王己千。
鈐印：己千創搞



284
ZHU QIZHAN (1892-1996)
Offerings, 1989
Hanging scroll, ink and color on paper inscribed by the artist and signed *Zhu Qizhan*, dated the seventh month of *jisi* year, with two seals of the artist, *Zhu Qizhan*, *Tai Cang Yi Su*.
34 5/8 x 18 3/4in (88 x 47.6cm)

$8,000 - 10,000

朱屺瞻（1892-1996） 清供 設色紙本 立軸 一九八九年作

款識：清供，己巳秋月朱屺瞻年九十八
鈐印：朱屺瞻、太倉一粟

Provenance:
Sotheby's New York, *Fine Chinese Paintings and Calligraphy*, 22 September 1997, lot 114.

Sotheby's New York, *Fine Classical Chinese Paintings and Calligraphy*, 15 September 2016, lot 852.

來源:
紐約蘇富比，《中國書畫》，1997年9月22日，拍品編號114

紐約蘇富比《中國古代書畫》，2016年9月15日，拍品編號852



285
ZHU QIZHAN (1892-1996)
Jiangnan Spring, 1988
Hanging scroll, ink and color on paper inscribed by the artist and signed *Erzhan Laomin Zhu Qizhan*, dated *wuchen*, summer, with three seals of the artist, *Zhu Qizhan*, *Tai Cang Yi Su*, *Erzhan Laomin*.
26 3/4 x 26 7/8in (68 x 68.3cm)

$15,000 - 18,000

朱屺瞻 江南山水 設色紙本 立軸 一九八八年作

款識：染就江南春水色。錄白居易句戊辰大暑畫于上海二瞻老民朱屺瞻年九十七。

鈐印：朱屺瞻、太倉一粟、二瞻老民

Provenance:
Sotheby's New York, *Fine Chinese Paintings and Calligraphy*, 22 September 1997, lot 103

Sotheby's New York, *Fine Classical Chinese Paintings and Calligraphy*, 15 September 2016, lot 851

來源:
紐約蘇富比，《中國書畫》，1997年9月22日，拍品編號103

紐約蘇富比《中國古代書畫》，2016年9月15日，拍品編號851



286
HAN MEILIN (BORN 1936)
Horse, 1996
Framed and glazed, ink and color on paper, dated *bingzi*, inscribed and signed by the artist, with three artist's seals, one reading *Han Meilin yin*, and two of pictorial form.
23 1/4 x 38in (59 x 96.5cm)

$12,000 - 18,000

韓美林（生於1936年） 馬 設色紙本 鏡框 一九九六年作

款識：丙子年冬月大吉之夜，海右人美林寫。
鈐印：韓美林印、肖形印兩枚

The horse has been an independent genre of Chinese painting since the Tang dynasty (608-917). Han Meilin's bold and playful interpretation of the genre is imbued with the vigorous spirit of the ancient rock painting found in Helan Mountain, Yinchuan, Ningxia. This artistic repertoire has inspired the artist since his first visit in the 1980s. The contour of the horse's robust torso is accentuated by thick ink lines, while the flying-white brushstrokes capture its galloping speed. Like his other animal paintings, the horse painting seeks to visualize the essence of its subject using simple forms and a minimal color palette. However, in this particular piece, saturated red pigment and shimmering gold are used to highlight the horse's neck, saddle and the mud on the ground, further enhancing the energy and dynamism of the painting.





PROPERTY FORMERLY IN THE COLLECTION OF ALBERT HYDEMAN (1899-1992)

287
ZHANG XINYI (PAUL H.I. CHANG, 1938-2017)
Splash Color Landscape, 1970
Mounted for framing, ink and color on paper, dated *gengxu* and signed Xinyi, with an artist's seal *Zhang Shiyi lang*. *17 1/2 X 23 1/4in (44.5 x 59cm)*

$2,000 - 3,000

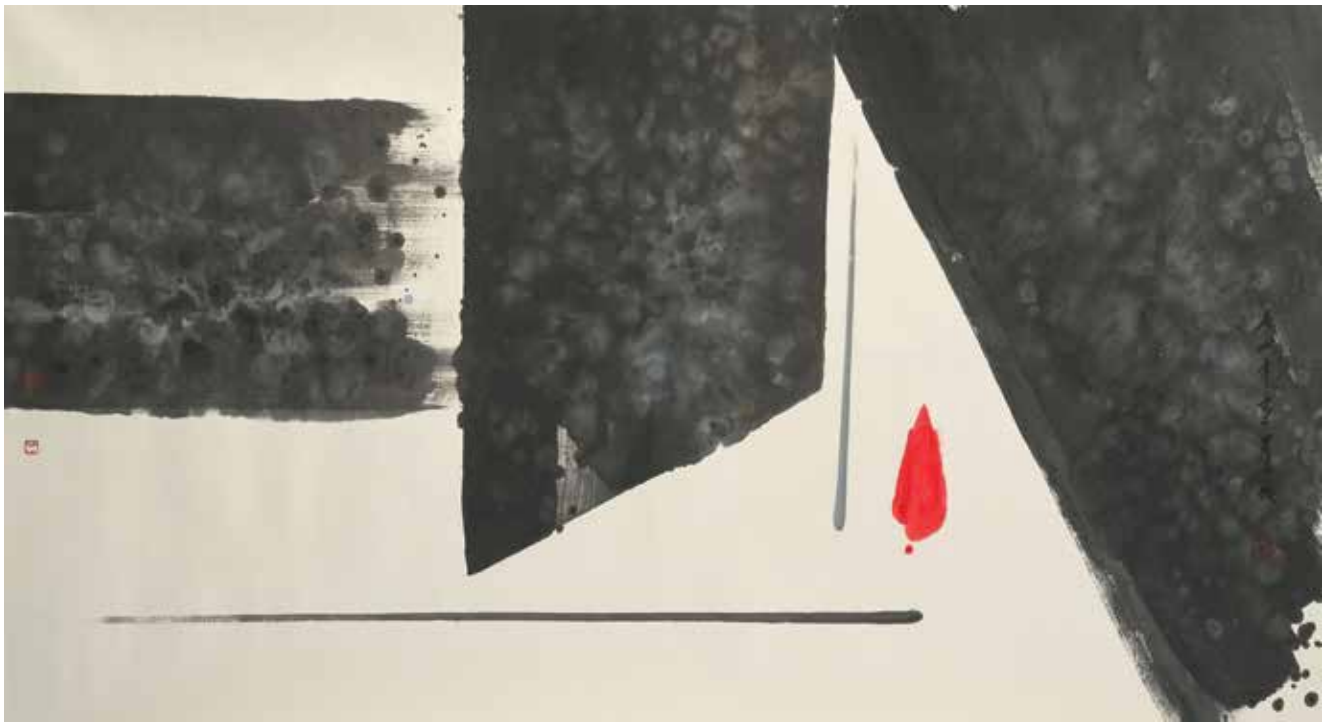
張心一（1938-2017) 潑彩山水 設色紙本 鏡心 一九七〇年作

款識：庚戌心一
鈐印：張十一郎

Provenance:
Collection of Albert Hydeman (1899-1992), York, Pennsylvannia

來源：
Albert Hydeman (1899-1992)舊藏，賓夕法尼亞州約克

The son of Zhang Daqian (1899-1983), Zhang Xinyi (a.k.a. Paul H.I. Chang) was a close companion to his father during the artist's California years and thereafter. Paul served as his father's assistant in the studio, but he was also a trained painter in his own right. Together, father and son held several joint exhibitions of their work, including at the Laky Gallery in Carmel in 1972, the Erickson Gallery in Palo Alto in 1973, and the Ankrum Gallery in Los Angeles in 1979.



PROPERTY FROM THE COLLECTION OF LINDSEY AND ROBERT HALL

288
LV SHOUKUN (1919-1975)
Lotus, 1974
Mounted for framing, ink and color on paper, inscribed and signed by the artist, dated 1974, with three artist's seals reading *Lv*, *zi cheng ming* and an animal form (tiger) pictorial seal.
33 x 60in (83.8 x 152.4cm)

$35,000 - 45,000

呂壽琨（1919-1975） 禪荷　設色紙本　鏡心　一九七四年作

款識：七四年畫，呂壽琨。
鈐印：呂、自誠明、肖形印（虎）

Provenance:
Collection of Hugh Moss, acquired directly from the artist

來源：
莫士撝（Hugh Moss）舊藏

Lu Shoukun originally studied painting with his father, Lv Canming (1892-1963), a lecturer in Chinese department of the Chinese University of Hong Kong. However, he did not began painting in earnest until his thirties. By the 1960's his compositions approached pure abstraction, and for his innovative approach with traditional media, the artist is considered to be a seminal figure in the Modern Ink Art Movement in Hong Kong. In the artist's own monograph *A Study of Chinese Painting* published in 1957, he stated simply "for art, 'form' matters." 藝術必須有『形』.

PROPERTY FROM THE ESTATE OF CHANG FO-CHUAN (1908-1994)

289
HU SHI (1891-1962)
Letters and Business Cards to Chang Fo-chuan, 1948-1960
Two letters with original envelopes, the first dated 2 June 1959, and the second 11 December 1960, both dedicated to Chang Fo-chuan (1908-1994); *together with* two inscribed business cards of Hu Shi, dated 3 December 1948, introducing Chang Fo-chuan to his three friends in Taipei, including Ding Xilin (1893-1974) and Zhuang Peike at Taiwan University.
10 1/2 x 8in (27 x 20cm) (4).

$7,000 - 10,000

胡適（1891-1962） 致張佛泉名片兩張及信札二函 紙本 一九四八至一九六〇年

胡適名片一款識節錄：
（正面）培可、巽甫兄：北大政治系教授張佛泉先生.....是專治政治思想史的，不知台大需要這種工種嗎？敬為介紹。弟胡適，卅七，十二，三。
（背面）台灣大學莊培可、丁巽甫兩先生

胡適名片二款識節錄：
遜生吾兄：張佛泉兄.....來台北小住。他是你認識的，我很盼望你能招呼他，使他可以安定住下。匆匆敬祝雙安，弟適之，卅七，十二，三。

函札一
封文款識：台中東海大學張佛泉教授
箋文款識：佛泉兄：謝謝你的信。你討論留學辦法諸項，我都很讚成。已畧加批註，送給梅月涵先生，請他與浦李兩次長同看。六月廿二日畢業典禮，我因實在太忙，故不能來參加，十分抱憾！匆匆祝雙安，弟胡適，四八，六，二夜。

函札二
封文款識：台中東海大學張佛泉先生
箋文款識節錄：
佛泉兄：謝謝你十二月九日的信.....十六七兩日，此間朋友約我開車去附近山上去休息，所以決定不來台中了。承你和吳校長的好意，邀我倒東海來躲避生日，我十分感激！請您和大嫂恕我這回不能來了。並乞代謝吳校長的好意。
老兄不免台顧慮Health，次所謂”health-consciousness”，也可以說是一種病態的心理。曾國藩說，「精神愈用則愈出」，雖有語病，還值得我們想想，因為那句話裏含有很健全的真實性。老兄上次出國，初時還不免太小心，後來逐漸習慣了旅行生活，就大有進境了，就完全像一個毫無病態的人了。
老兄若去哈佛，最好還是單身去，到康橋可住一個旅館裏的一個小apartment。一面可以恢復自己照管自己的美國生活，一面也可以給嫂夫人一年的休息。我常笑一班朋友往往被太賢惠的太太「慣壞了」（spoiled），在二三十年結婚生活裏完全把留學時代的「自助」習慣銷磨的乾乾淨淨，變成絲毫不會照管自己的「老太爺」了。老兄今年七月七日在南港住了一夜，那天我因為要趕論文，沒有機會痛快的勸勸您試回到自己管照自己的留學生活。後來我看您在美國旅行時，一切大有進步，所以我沒有敢多說。今天重讀您的信，忍不住寫幾句別的朋友也許不肯說的話。盼望老兄不要見怪！
你若單身出去，用費就可大省，就可以更容易有辦法了。這也是值得考慮的一個方面。
生日快到了，回想四五十年的工作，好像都被無數管制不住的勢力打銷了，毀滅了。一個老朋友本月十四日八十歲生日，我寫了顧亭林「五十初度」詩兩句寄給他：遠路不須愁日暮，老年終自望河清。老兄以為如何？敬祝雙安，弟適之，四九，十二，十一上午。

Provenance:
Chang Fo-chuan (1908-1992); thereafter by descendent.

來源：
張佛泉（1908-1992），後代遞藏

Chang Fo-chuan, a significant theorist of Liberalism in China, was born in Baodi County, Hebei Province. He received his undergraduate education at Yenching University, following which he pursued advanced studies at John Hopkins University. Upon his return to China, Chang went on to teach at National South-West Associated University and Yenching University.

In 1932, the renowned Chinese philosopher and scholar Hu Shih founded *Duli Pinglun* 獨立評論 (The Independent Critique), a leading journal advocating for democratic reforms and intellectual freedom. Two years later, in 1934, Hu Shih was appointed as the director of the School of Liberal Arts at Peking University. In the same year, Hu Shih invited Chang Fo-chuan to contribute as a major writer for the journal and to teach political science at Peking University.

In 1948, Chang Fo-chuan had plans to move to the south and made his first visit to Taipei, as evidenced by the two business cards in the present lot. The following year, Hu Shih flew to Taipei from San Francisco and founded a new journal called *Ziyou Zhongguo* 自由中國 (Freedom China). He then invited Chang Fo-chuan, who had settled down in Taipei, to contribute to the journal. In 1954, Chang Fo-chuan published his most significant monograph *Ziyou yu Renquan* 自由與人權 (Freedom and Human Right) and became the director of the Political Science Department at Soochow University until 1956.

During 1956-1961, Chang Fo-chuan served as the director of the Political Science Department and the dean of the Liberal Arts Department at Tunghai University in Taichung. Meanwhile, in 1957, Hu Shih was nominated by Chiang Kai-shek (1887-1975) the president of Academia Sinica. The next year, Hu Shih delivered a speech at Tunghai University. The two letters in the present lot were written in the subsequent two years. Both envelopes bear the printed letterhead of “Academia Sinica,” and one of them with Hu Shih’s printed name.

The contents of the two letters are interrelated. The short one, written in 1959, mentions that Chang Fo-chuan discussed studying abroad with Hu Shih and Mei Yiqi (1889-1962), the former president of Tsinghua University and then-Minister of Education of the Republic of China. According to the second letter, Chang Fo-chuan planned to study at Harvard, but was concerned about the expense. Hu Shih suggested that he cut costs by traveling alone, without his wife, and humorously pointed out that in doing so, Chang Fo-chuan could regain the ability to take care of himself.


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胡適
胡適
南港中央研究院



PROPERTY FROM THE ESTATE OF CHANG FO-CHUAN (1908-1994)

290
ZHANG JUNMAI (CARSUN CHANG CHUN-MAI, 1887-1969)
Letters and Festival Cards to Chang Fo-chuan, 1963-1967
Three letters, dated 16 January 1963, 23 December 1964 and 18 February 1965 respectively, a Christmas card mailed on 10 December 1967, and a New Year's card without inscribed or mailing date, all with the original envelopes and dedicated to Chang Fo-chuan (1908-1994).
5 1/4 x 7 1/4in (13.3 x 18.4cm) (5).

$1,000 - 1,500

張君勱（1887-1969） 致張佛泉信札賀卡五函 紙本 一九六三至一九六七年

Provenance:
Chang Fo-chuan (1908-1992); thereafter by descendent.

來源：
張佛泉（1908-1992），後代遞藏

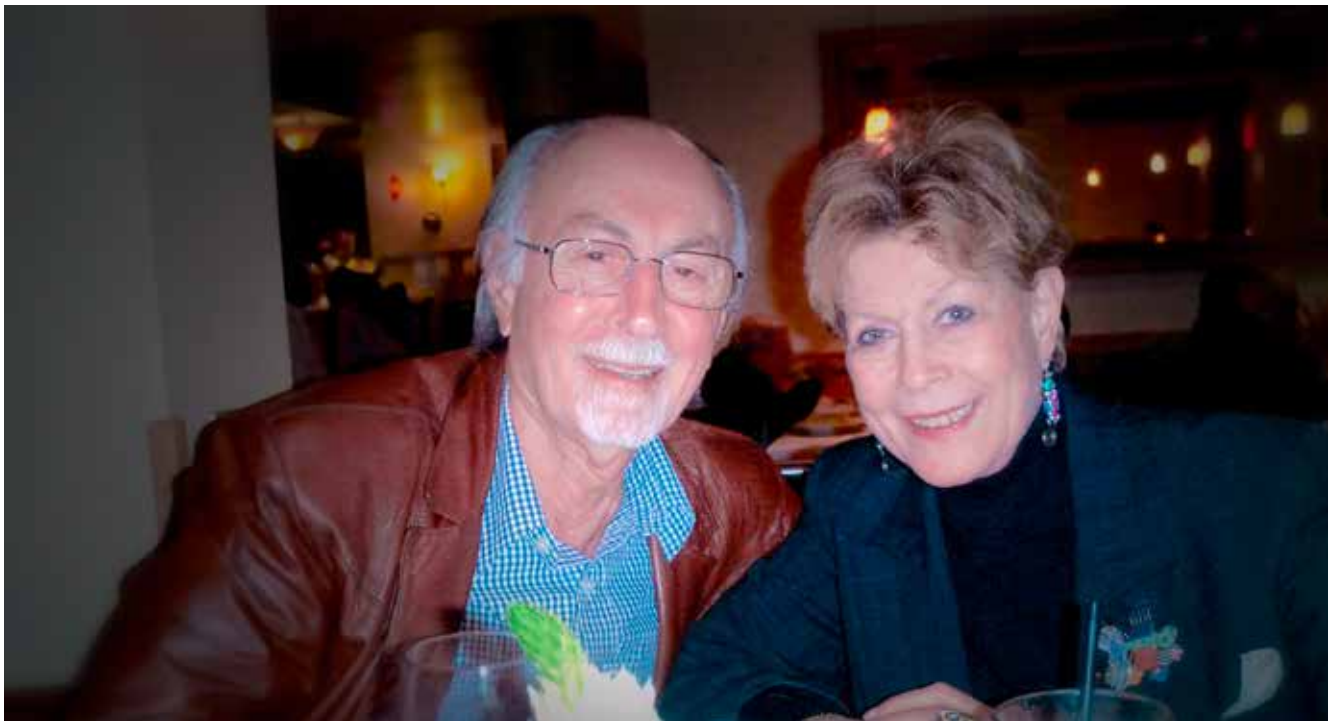
Zhang Junmai (Chang Chun-mai, 1887-1969)was a prominent politician, philosopher, and Neo-Confucian scholar in 20th-century China. He was born in Baoshan, Jiangsu Province (present-day Baoshan district in Shanghai) and is best known for being the author of the Republic of China's constitution. He studied law and political science at Waseda University during 1906-1911 and obtained his Ph.D. degree in political science from Humboldt–Universitat zu Berlin. After returning to China, he served as a professor at Peking University and Yenching University. In 1949, he relocated to Macao before moving to the United States in 1952. Despite his international travels, he remained an influential figure in Chinese intellectual circles until his death in 1969.

291 - 300
No lots

Fine Chinese Snuff Bottles from American Collections

Lots 301 - 420





Joan and Ted Dorf: A passion for miniature treasures

Joan and Ted Dorf were collectors of snuff bottles for over fifty years – more than half a century. Joan was the catalyst of this passion when one of her favorite aunts gave her a cinnabar lacquer snuff bottle as a farewell gift after a family visit to Los Angeles, California, in 1975. As with many collectors then and now, the purchase of Lilla S. Perry's book, Chinese Snuff Bottles, The Adventures & Studies of a Collector (published by Tuttle in 1960) galvanized both Joan and Ted into collecting in earnest. It was a lifelong love affair that paralleled the deep love they felt for each other during their 67 years of marriage. Their enthusiasm for collecting snuff bottles spilled over into collecting other scholarly Chinese works of art. Together, they have amassed a diverse and exciting collection that includes archer's rings and jade carvings in addition to snuff bottles.

Once Joan and Ted discovered the International Chinese Snuff Bottle Society, the world of snuff bottle collecting expanded, bringing them new and enduring friendships with other collectors who shared their passion. As members of the ICSBS, they attended many of the Society's annual conventions starting in the late 1970s. They both increased their knowledge about bottles at every convention and forged lasting friendships. Joan remarked that of all the conventions they attended, the first convention in Hong Kong with its optional tour to Beijing in 1990, including a visit to the Forbidden City, truly captivated them.

Ted served for several years as a director on the board of the ICSBS (2006 – 2012) and, for a time, was also its vice-president (2009 – 2011). Despite a flourishing career in broadcasting, he always found time for collecting and co-chaired ICSBS conventions in Washington, DC, in 2000 and Palm Beach, FL, in 2011. In 2018, a selection of Joan and Ted's bottles was featured on the front cover of the Journal of the ICSBS. Lot 17, a superb red overlay on snowflake glass carved on one side with Shoulao beside a deer, the reverse with a crane above waves (1750-1820), from Jade House in Hong Kong, is one such Journal cover bottle and is indicative of the high quality of both monochrome and overlay glass examples in their collection. Another excellent example that held court on the Journal's front cover is lot 30, a superbly hollowed gray agate bottle that adeptly uses the mossy-green inclusion to depict a carved cricket on a cabbage leaf (1750-1860).

Over the years, the Joan and Ted Dorf Collection has been exhibited at the Meridian Hill International Center in Washington, DC (2000), Strathmore Hall in Rockville, MD, the Norton Museum of Art in Palm Beach, FL (2011), and most recently at the Walters Art Museum in Baltimore, MD (2018) as part of an exhibition of Mid-Atlantic snuff bottle collectors curated by this author.

Ted was born in 1926 in Philadelphia — the City of Brotherly Love, where he also attended college, studying at Temple University after serving in World War II. After graduating from Temple, he found his way to broadcasting, a field he truly loved. Ted became an iconic broadcaster and, as a pioneer in the industry, was recognized for his many accomplishments, including turning a small suburban radio station into the number-one-rated station in the Washington, DC area. Eventually, he managed both WGAY FM and WWRC AM. Joan attended the American University and Montgomery College, where she majored in Radio and Television. Following a similar career path, she hosted a radio show discussing women's issues in the DC area and later hosted a local TV show.

As a proponent of the "beautiful music" format, Ted was one of the first radio station managers to go abroad to record music, using the BBC's broadcasting network, hiring musicians, conductors, and studios. His lifelong career enabled Joan and Ted to travel internationally. Every city was a chance to search for a new and stunning bottle to add to their growing collection. As with many collectors, it was partially the thrill of the chase, the adventurous search for the next bottle, that drove their collecting habits. They left no stone unturned, visiting notable collectors and dealers such as Edward Choate O'Dell, Alice McReynolds, Mr. and Mrs. Robert Trojan, Clare Chu, Robert Hall, the late Robert Kleiner, the late C.K. Liang, Hugh Moss, and others.



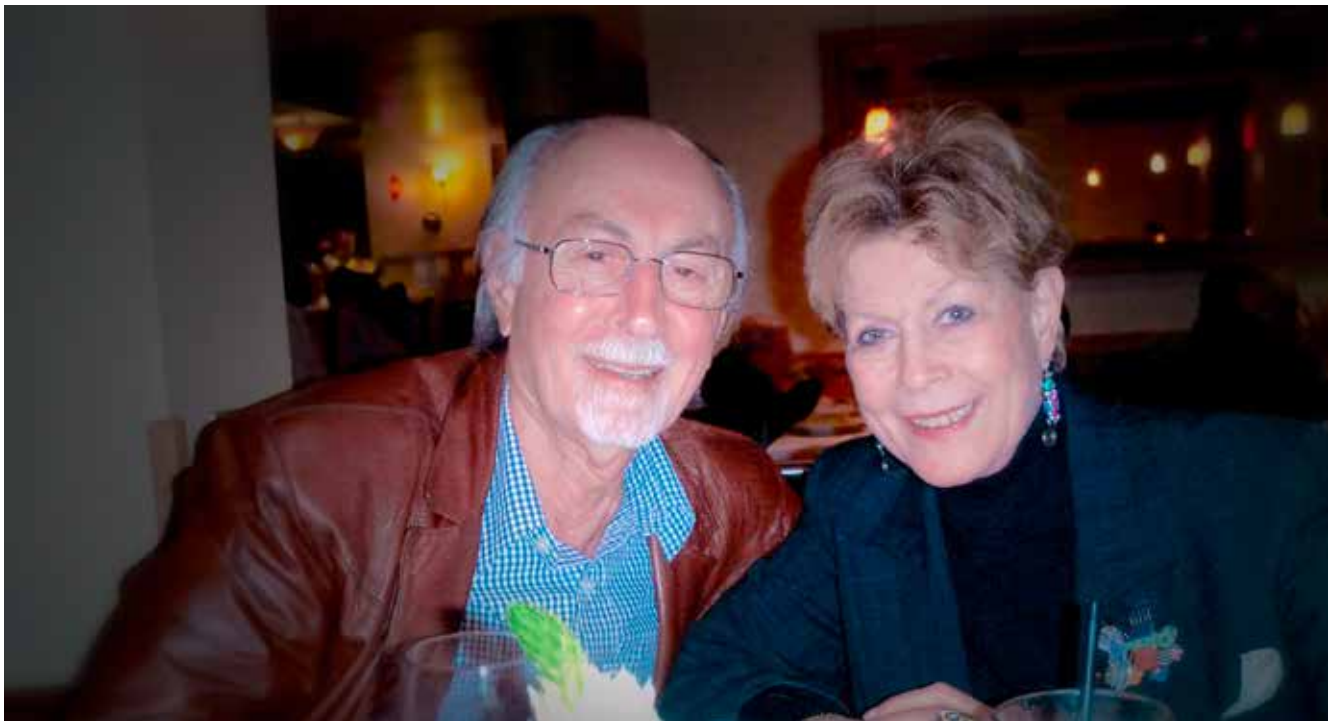
Early in their collecting life, in 1976, they visited St. Thomas in the US Virgin Islands and met the Trojans, who had been long-time members of the ICSBS. Joan remembers seeing a fitted box full of snuff bottles that the Trojans were considering parting with but which were already destined for a new home with a European dealer. It took a considerable amount of effort and time on Joan and Ted's part to persuade Bob Trojan that they were serious about acquiring these bottles. Eventually, they succeeded and were delighted when Bob told them to take the bottles home and decide which ones fit into their collection. Needless to say, none of the ten bottles were returned to the Trojans. As with many members of the ICSBS, Joan and Ted's home was a welcome hub for collectors visiting their city. They enjoyed displaying their bottles and sharing their experiences with fellow enthusiasts interested in listening and learning about them.

Ted remained active in his local community throughout his career, becoming involved with various organizations, including serving as president of the Men's Guild of Holy Cross Hospital, president of the Silver Spring Chamber of Commerce, and vice-president of the local Red Cross. Ted also wrote the columns "Around Town" and "Inside Suburbia" in local newspapers. It was not unusual for him to lecture at local senior centers and clubs in the Metro DC area, as he loved sharing his knowledge of snuff bottles with others. Joan also led a seminar at the Dublin, Ireland, ICSBS convention in 2009 on Chinese rebuses and symbolism, subjects that intrigued both Joan and Ted. Many of their bottles reflect this interest – for example, lot 7, a finely enameled Daoguang mark, and period porcelain bottle depicts Meng Haoran with his attendant carrying a blossoming prunus. Plum blossom, or prunus, is representative of perseverance and purity, being the first flower to bloom each year and having five petals, symbolic of the Five Blessings; old age, wealth, good health, love of virtue, and a peaceful death.

In 2007, after a lecture given by Ted at a senior center in Chevy Chase, MD, Joan and Ted visited Boone & Sons Jewelers in the city to look for a birthday gift for Joan. While there, they mentioned to the woman helping them that they collected Chinese snuff bottles. To their amazement and delight, not only did the woman know what snuff bottles were, but she had also inherited a group of them through her husband's family. The bottles and some jade pieces were from her mother-in-law's collection, Helen D. Ling. Helen had been a dealer in Shanghai, China owning a popular antique shop called "Green Dragon Antiques." She left China for Singapore and then America in the early 1950s. Helen was primarily interested in Chinese ceramics, and in 1995 an exhibition of her collection was held at the Art Gallery, University of Maryland, accompanied by a catalogue edited by Jason C. Kuo. Joan and Ted were invited to visit the home of Helen's daughter-in-law to see the bottles, which they then purchased, along with some jade carvings. It was a small group of eight white jade bottles of the highest quality. Ted was so enthusiastic about their discovery that he left Joan behind as collateral while he went home to get his checkbook! That evening after dinner, they marveled over these new additions to their collection. Bottles from the Estate of Helen D. Ling include lot 20, a stunning white jade bottle carved on one main side with three goats under the sun in a mountainous landscape, the reverse with a deer under pine beside lingzhi, the two narrow sides carved with a scrolling lotus flower-head in Mughal style, lot 63, a superb 18th-century imperial white jade bottle carved on each main side with stylized confronted dragons and lot 12, a small rounded bottle very well carved with a chicken and five chicks on one main side, the reverse with russet skin.

Joan and Ted's adult children, Caren and Mark, who live near Joan, have grown up among Asian antiques but understand the time has come, since Ted passed away, for the family to share the snuff bottle collection and archer's rings with new owners. One bottle that will remain with Joan is her (and was Ted's) favorite, a contemporary inside-painted bottle by a Shanghai artist painted with portraits of their two grandsons, Howie and Jesse.

Bonhams is honored to be part of this process and work with a collector such as Joan Dorf. Joan hopes that their treasured bottles will find homes with both new and seasoned collectors who will cherish them as much as they did.



Joan及Ted Dorf鼻煙壺及扳指珍藏

Joan及Ted Dorf收藏鼻烟壺有50多年之久 - 長達半個世紀有余。此熱情起源於Joan。早在1975年，在一次洛杉磯的串親走訪之後，Joan最喜愛的一個姨母送給Joan一個剔紅鼻煙壺作 告別禮物。如同既往和現在的很多藏家一樣，Lilla S. Perry所著《中國鼻煙壺，一個藏家的探尋和研究》一書（1960年由Tuttle出版）開啓了Joan及Ted對收藏之熱忠。這一生的鍾愛堪比其67年婚姻中對彼此的深愛。他們對鼻煙壺收藏的熱忱進而延申到中國文人書房藝術品。於是在鼻煙壺以外，他們亦積纍了豐富多樣、令人興奮的扳指和玉件的收藏。

與國際中國鼻煙壺協會的結緣擴展了Joan和Ted的煙壺收藏圈子，並為他們與其他藏家帶來新的持久友誼，使他們一起分享對收藏的熱愛。作 國際中國鼻煙壺協會成員，他們自上世紀70年代晚期起參加過諸多協會舉辦之年會。從歷次的年會中，他們二人都增加了對鼻煙壺的知識並建立了長久的友誼。Joan提及在他們參加過的所有年會中，極 刻骨銘心的經歷是他們1990年第一次在香港參加的年會、及年會安排的包括參觀故宮的北京自擇行程。

Ted在國際中國鼻煙協會任董事數年（2006-2012），在其中一段時間, 他還擔任了協會副會長（2009-2011）。儘管Ted那時忙碌於廣播事業中，並成績斐然，他總是能為收藏抽出時間，並協同組織了2000年在華盛頓首府特區舉辦的年會、以及2011年在弗羅里達棕櫚灘之年會。2018年，Joan及Ted的部分鼻煙壺刊登展示在國際中國鼻煙壺的期刊封面上。第16號拍品，一件精美的霏雪地套紅料壽星鶴鹿圖鼻烟壺， 購於香港古董店Jade House, 是那期封面刊登的煙壺之一。此壺為Joan及Ted單色套料藏品精湛品質的極佳代表。另一個出現在期刊封面的煙壺是第30號拍品，一件掏空極佳的瑪瑙鼻煙壺(1750-1860), 其巧妙運用自身的苔綠色沁心刻畫出一只蟈蟈和白菜。

多年以來，Joan及Ted Dorf之藏品曾在多 展出，包括在華盛頓首府特區的Meridian Hill International Center (2000年), 馬里蘭州 克 尔的斯特拉斯莫尔大廈（Strathmore Hall), 弗羅里達州棕櫚灘的 艺 博物 （Norton Museum of Art）(2011年), 以及最近在馬里蘭州巴爾的摩市的沃爾特斯美術館(The Walters Art Museum) (2018年)。最後這次展覽 亞特蘭大中區鼻煙壺藏家的群展，其策劃和編錄亦為此文撰稿人。

Ted於1926年出生在費城， 那是一個具有兄弟情的城市。他在二戰服役后後進入費城的天普大學 (Temple University)。畢業後, 他進入到他熱愛的廣播行業。Ted在此行業獲得了諸多被認可的成就並成 廣播業的標杆性先驅人物。這當中包括將一個郊區的小廣播臺發展成在華盛頓首府特區一帶的最佳一流廣播臺。最終，Ted成 WGAY FM和WWRC AM兩個頻道的管理者。Joan就讀於美國大學 (American University)和蒙哥馬利學院 (Montgomery College)。她主修廣播和電視。在相似的事途上，Joan在華盛頓首府特區主持一個有關婦女問題的廣播節目，進而在一家地方電視臺做主持人。
作 ”美妙音樂”文化形式的倡導推動者，Ted利用英國廣播公司網絡，成 最早前往國外錄製音樂的廣播電臺管理人之一。他雇用音樂人和指揮，租用工作室以致力於此項工作。Ted一生的事業使得他和Joan能游歷世界。每座城市都是他們覓尋新的令人驚艷的煙壺、並擴充他們既有收藏的地方。与 多收藏家一樣，追尋的樂趣，以及 下一個煙壺的未知探求，是他們收藏的部分推動力。Joan和Ted無所不至，他們遍訪所知藏家和行家，諸如Edward Choate O’Dell, Alice McReynolds, Robert Trojan夫婦, Clare Chu, Robert Hall, 已過世的 Robert Kleiner, 已過世的梁宗亢 (C.K. Liang), Hugh Moss, 以及其他人。



1976年，在Joan和Ted的收藏早期，他們去美屬維邇京群島的聖托馬斯旅行並結識見到了Trojans夫婦。Trojans夫婦是國際中國鼻煙壺協會的長期會員。Joan記得她在Trojans夫婦那裏見到一個定制的盒子，裏面放滿了鼻煙壺。Trojans夫婦當時正要將那些煙壺出讓給一個歐洲的行家。Joan和Ted花費了良久時間和很大的努力 服Bob Trojan他們極 誠意地要購買那些煙壺。最后他們終於如願以償。當Bob告訴Joan和Ted他們可以將那些煙壺帶回家看看哪一些符合他們的收藏時，Joan和Ted無比喜悅。自不用 ，那十件鼻煙壺都留在了Joan和Ted的收藏中，沒有再返回到Trojans夫婦那裏。正如其他鼻煙壺協會的會員一樣，當有會員到Joan和Ted所住的城市來訪時，他們的家便成 這些藏家聚集的場所。他們享受將自己的收藏展現給有意聆聽和學習的志趣相同之人，並與他們分享經驗。

Ted在他的事業始終一貫活躍於社區，他參與過不同的組織工作，包括在志願慈善醫院the Men’s Guild of Holy Cross Hospital任主席，在the Silver Spring Chamber of Commerce的商會做會長，並在當地紅十字協會任副主席。Ted還是當地報紙”小城周邊（Around Town）” 和 “近郊 刊（Inside Suburbia）”的專欄作者。他熱愛將自己對鼻煙壺的知識與人分享，他常在華府特區附近的老年中心和俱樂部做講座。Joan也曾於2009年在愛爾蘭都柏林舉辦的年會上領銜了一個有關在中國（藝術裝飾）中出現的隱含寓意的研討會。Joan和Ted對這一主題非常癡迷，他們夫婦的很多鼻煙壺都反映了他們的這一興趣。例如，第7號拍品，一件道光時期的瓷胎粉彩鼻煙壺，其描繪孟浩然與一手持梅花的童子。作每年第一個凌寒怒放的花，梅花象徵著堅韌和純潔，其五片花瓣寓意延年、財富、健康、美德、及安壽。

2007年，Ted在馬里蘭Chevy Chase的一個老年中心做完一個講演後，Joan和Ted去了城裏一個叫Boone & Sons的珠寶店為Joan買生 日禮物。在那裏，他們對一個女店員提到他們收藏鼻煙壺一事。讓他們驚奇和歡喜的是，那位女子不僅知道鼻煙壺，她還從她的丈夫家裏繼承了一組鼻煙壺。那些煙壺和一些玉件來自她婆婆—Helen D. Ling的收藏。Helen曾在上海經營一家古董店，叫做”碧龍古董”（“Green Dragon Antique”）。Helen後來離開上海去了新加波，繼而在1995年來到美國。Helen對瓷器尤感興趣。1995年，馬里蘭大學藝術館對其收藏舉辦了一次展覽，其展覽目錄由旅美知名藝術史家郭繼生（Jason C. Kuo）編審。Joan和Ted被Helen的兒媳邀請到家裏看鼻煙壺，他們其後購買了那些煙壺及一些玉雕。那是八件最高品質的白玉煙壺。Ted對自己的發現興奮無比，以至於他將Joan留在那裏做’抵押’，以便自己回家取支票！那日晚餐后，他們對自己的新增藏品不乏驚嘆。來自Helen D. Ling遺產的煙壺包括拍品20號，一件精美的白玉鼻煙壺，其一面刻有三羊開泰圖，反面飾有松下仙鹿靈芝，雙側刻以痕都斯坦風格的蓮花；拍品63號，一件傑出的十八世紀御製精品，雙面刻有螭龍；以及拍品12號，一件玲瓏的圓形煙壺，一面刻有寓意’五子登科’的五隻雛鷄和一隻公鷄，另一面帶有棕色皮殼。

Joan與Ted的子女Caren和Mark已經成人，他們住得離Joan不遠。他們自小成長至今與亞洲古董藝術相伴。如今Ted斯人已逝，他們明白與新的藏家分享這些煙壺和扳指藏品的時候已到。有一件Joan最愛之煙壺（也是Ted之最愛）將與Joan繼續相伴，那是一件當代 畫鼻煙壺，由一位上海藝術家所作，其繪有Joan和Ted的兩個孫輩後代：Howie和Jesse。

邦瀚漸很榮幸能與像Joan Dorf這樣的藏家共事並將其藏品呈現于市場。Joan希望他們視之如寶的煙壺將歸屬到新建興趣的或是資深的藏家之手，並希望其新主人如同他們自己一樣對這些藏品予以珍愛。





PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

301
A SCALLOPED FORM WHITE NEPHRITE 'DOUBLE-HAPPINESS' SNUFF BOTTLE
1750-1850
Well-hollowed, the carefully crafted bottle standing on a raised and recessed foot framed by a slightly spreading oval footrim, with a short, cylindrical neck and flat lip, the main sides carved with two opposing scrolling vignettes of the double-happiness character.
2 1/4in

$3,500 - 5,000

1750-1850 白玉開光刻雙喜鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 361

At some point during the Qianlong period a trend developed for minimally decorated jade bottles where the purity of the white stone is allowed to shine through. From 1760 when the country's boundaries were extended to include the jade producing regions of Khotan in Xinjiang province, the highest quality stone was available and was provided to the emperors as tributes on an annual basis.

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

302
A WHITE AND RUSSET NEPHRITE 'LIU HAI AND HIS TOAD' SNUFF BOTTLE
1780-1850
Well-hollowed, the ovoid form bottle standing on a finely carved oval footrim, with a cylindrical neck and recessed lip, utilizing the natural pale russet inclusions in the stone, continuously carved in relief around the lower section of the bottle to depict Liu Hai sitting on an overhanging rock looking at his toad in the river, indicated by carefully incised lines, with a leafy *lingzhi* branch springing forward from rocks extending to the other side of the bottle.
2 7/16in (6.6cm) high

$3,000 - 4,000

1780-1850 棕白玉刻劉海 蟾鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 80



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

303
A CARVED GRAYISH-WHITE NEPHRITE 'FIGURAL' SNUFF BOTTLE
1780-1850
Well-hollowed, the pear-shaped bottle raised on a carefully rounded, oval footrim, and finished with a flat lip, the front and back carved in relief with two opposing medallions, one depicting a figure rowing a raft with a pole tied with a double-gourd, framed by a gnarled pine tree, the reverse depicting a poet standing in front of dramatic rocks with his attendant holding a prunus branch over his shoulder, the narrow sides supporting a pair of faux lion mask-and-ring handles; the soft-hued matrix cast with pale russet patches on one main side.
2 5/8in (6.7cm) high

$2,800 - 3,500

1780-1850 白玉刻人物帶鋪首啣環鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 182



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

304
A SILHOUETTE AGATE 'BIRDS' SNUFF BOTTLE
1750-1860
Well-hollowed, of rounded, rectangular form supported on an oval footrim, with a cylindrical neck and recessed lip, one main side incorporating the natural brown inclusions in the matrix, polished to present a mother bird and its chick on a rock formation under floating clouds.
2 1/4in (5.8cm) high

$2,500 - 3,500

1750-1860 影子瑪瑙雙鳥圖鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 332

The term 'eyeball agate' was coined in the seventies by Hugh Moss and is specific to snuff bottle descriptions. It refers to carved and polished subject matter, such as birds or fish, where the eye or eyes of the subject are enhanced by polishing the darker inclusions. This is often done by the carver when the darker abstract markings seem to lend themselves to depictions of the subject.



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

305
A CARVED JASPER SNUFF BOTTLE
1750-1860
Very well-hollowed, of compressed globular form standing on an oval footrim, with a cylindrical neck and recessed lip, utilizing the color variations, carved on one side in relief with a large cricket on a cabbage, reversed with a crouching tiger on a craggy ground staring at a bat; the matrix of predominantly rich russet tone, marked with yellow, green, and dark brown patches.
2 3/8in (6cm) high

$2,500 - 4,000

1750-1860 羊肝瑪瑙刻蟈蟈白菜鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 51

The subject matter on this bottle works very well with the rich color variations in the material. On one side a large cricket munches away on a leafy cabbage, while, more unusually, the other side has a stealthy tiger staring at a bat. The carver has used the markings in the stone to great effect to evoke the scene on each side. The symbolism of a cricket upon a bok choy denotes purity and fertility making it an ideal gift for a wedding.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

306
A CARVED CAMEO AGATE 'SQUIRREL AND GRAPE' SNUFF BOTTLE
1750-1860
Very well-hollowed, of compressed globular form standing on an oval footrim, with a subtly waisted neck and flat lip, one main side utilizing the dark brown inclusions in the pale gray matrix, carved with two squirrels cavorting among leafy grape vines, further decorated with a fisherman in a sampan near one narrow side.
2 1/2in (6.4cm) high

$2,500 - 3,500

1750-1860 巧色瑪瑙刻松鼠葡萄鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 79

The depiction of a squirrel, or more correctly a tree shrew, climbing among leafy vines is often seen on snuff bottles. They are symbolic of fertility as they produce large litters. Though this is a more usual interpretation of this symbolism, other scholars have suggested that this motif is an expression of a wish for promotion to a higher rank of officialdom.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

307
A CARVED AGATE 'FISHERMAN AND HIS CATCH' SNUFF BOTTLE
1750-1860
Very well-hollowed, the flattened bottle supported on a slightly raised foot enclosed by an oval footrim, with a tall cylindrical neck and flat lip, one main side borrowing the dark inclusions in the gray-toned matrix, carved to depict a fisherman carrying his catch over his shoulder, by a lotus pond, further adorned with a bat in flight in the shoulder area of one narrow side.
2 1/2in (6.4cm) high

$2,000 - 3,000

1750-1860 巧色瑪瑙刻漁夫樂鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 35



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

308
A CARVED YELLOW GLASS 'MAGPIE AND PRUNUS' SNUFF BOTTLE
Possibly Imperial, attributed to the Palace Workshops, Beijing, 1750-1820
Of flattened globular form, standing on a protruding oval foot framed by a rounded, conforming footrim, with a cylindrical neck and wide mouth, slightly recessed lip, masterfully carved in relief on one main side with a phoenix perching on a leafy peony branch near rocks, the reverse depicting two magpies and a blooming prunus tree, separated by a pair of faux lion mask-and-ring handles on the narrow sides.
2 3/8in (6cm) high

$3,000 - 5,000

1750-1820 單色黃料刻鳳凰牡丹及喜上眉梢圖鼻煙壺一件
或 御製 亦或為北京宮廷作坊製

Provenance:
Joan and Ted Dorf Collection, no. 387

It is clear from recent research by Terese Tse Bartholomew (see the Winter 2022 issue of the *Journal* of the ICSBS) that the Daoguang emperor was very fond of the best snuff that could be obtained. His interest in collecting snuff bottles appears to often focus on the spoons and stoppers for existing bottles that were in the imperial collection. A bottle such as this would have been made in one of the two reigns preceding his rule. While it appears less formal than some of the 'imperial yellow' glass bottles carved with formalized dragons or taotie masks, the motif of the phoenix, symbolic of the empress, and the two magpies in a prunus tree, symbolic of the wish for joyfulness is fitting for an imperial designation.



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

309
A RARE INSCRIBED TEAL GREEN GLASS SNUFF BOTTLE
1780-1850
Carved from a solid block of glass, the rectangular-shaped bottle supported on a conforming footrim, with a cylindrical neck and flat lip, the main sides carved with bamboo and a blooming plum tree, and with poetic inscriptions preceding raised seal cartouches, reading *zhen wan* (precious enjoyment) and *ru zhen* (precious treasure) respectively, the narrow sides surmounted with a pair of faux mask-and-ring handles.
2 3/8in (6cm) high

$5,000 - 7,000

1780-1850 寶石綠料胎刻竹梅詩文鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 298

The inscriptions on the bottle read *buke yiri wu*, and *jisheng xiude dao*.

The first inscription is borrowed from a poem by the Song dynasty poet and calligrapher Su Dongpo, which expressed the author's great fondness for bamboo. The original writing can be translated approximately as:

Better having no meat in eating,
Than having no bamboos in living.
No meat - one becomes thin, one will find;
No bamboos - one can never be refined.

The second inscription is from the last line of the poem '*Wuyi Shan Zhong*' (In the Wuyi Mountains), composed by the Southern Song dynasty poet Xie Fangde. The original line reads *jisheng xiude dao meihua*. The poem can be translated approximately as:

In the past decade I have never dreamed of returning home;
I often stand by wild waters or green peaks a solitary soul.
Now in this desolate world the storm has lulled;
When could I be as brave and strong as the plum blossom?

Compare a similar snuff bottle carved from a solid block of green glass, also from the Joan and Ted Dorf Collection, sold at our New York rooms, 19 September 2022, lot 64.





PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

310
AN IMITATION-REALGAR GLASS SNUFF BOTTLE
1740-1800
Crafted in ovoid form on a flat foot, with a cylindrical neck and flat mouth, the opaque glass with intriguing green bands surrounding the body of varying orange and red tones.
2 1/8in (5.5cm) high

$1,500 - 2,500

1740-1800 料仿雄黃鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 140

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

311
A RUBY-RED GLASS SNUFF BOTTLE
Probably Imperial, attributed to the Palace Workshops, Beijing, 1730-1800
Of elegant rounded form, standing on a raised foot enclosed by an oval footrim, its sloping shoulders rising to a cylindrical neck, with a wide mouth, thin and flat lip, the transparent glass crizzled and of rich ruby-red coloration.
2 1/4in (5.6cm) high

$2,500 - 3,500

1730-1800 素面寶石紅料鼻煙壺一件
或 御製 亦或為北京宮廷作坊製

Provenance:
Joan and Ted Dorf Collection, no. 88

Monochrome glass was a staple of palace production from the Kangxi period onwards in both snuff bottles and other objects. In the palace archives of the Yongzheng period there are over thirty monochrome colors listed, both in transparent and opaque glass, among them a ruby-red. This classic glass bottle is a likely contender for early eighteenth-century glass being of a small size and of a clear brilliant red tone.



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

312
A RED OVERLAY ON MILK-WHITE GLASS SNUFF BOTTLE
1780-1850
Of compressed globular form, its shoulders sloping to a cylindrical neck, with a flat lip and neatly finished oval footrim, the front and back skillfully carved through the red overlay to depict a dragon and phoenix separated by a flaming pearl amongst clouds and a leafy peony growing behind a perforated rock on the narrow sides.
2 1/8in (5.4cm) high

$2,500 - 4,000

1780-1850 涅白地套紅料刻龍鳳紋鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 202

The dragon, *long*, and the phoenix, *fenghuang*, are symbolic of the emperor and empress and appear as motifs in Chinese art from the Han dynasty onward. Together on a snuff bottle, they represent supreme power. The peony complements this meaning as it is a symbol of wealth, good fortune, power and class.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

313
AN ENAMEL ON BEIGE GLASS 'FIGURAL' SNUFF BOTTLE
1800-1850
Of flattened, ovoid form, with an everted neck and flat lip, painted in soft-hued famille rose enamels on one side with a contemplative scholar seated under a pine tree, his arms resting over a book on a rock, with a crane in flight, the reverse depicting a meditative sage under a pine tree, gazing into the distance; the recessed underside inscribed in blue enamel with a *Qianlong nian zhi* four-character mark in regular script.
2 1/2in (6.4cm) high

$3,000 - 4,000

1800-1850 淺米褐色料胎粉彩繪松下高士鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 345

The group of enamel on glass bottles, of which this is a part, is characterized by opaque glass bodies, in this case of a delicate beige tone, decorated with monotone enamel colors which are varied throughout the design. The bases generally have a three-character *Guyue Xuan* mark or a four-character *Qianlong nian zhi* mark either in seal or regular script.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

314
AN ENAMEL ON MILK-WHITE GLASS SNUFF BOTTLE
Attributed to Yangzhou, 1780-1850
Of upright ovoid form, continuously painted around the sides in soft-colored famille rose enamels to depict a garden with seasonal flowers and insects under a floral band surrounding the cylindrical neck beneath a flat lip, the very-subtly recessed base inscribed with a *Guyue Xuan* mark in iron-red seal script.
2 3/4in (7cm) high

$3,000 - 4,000

1780-1850 涅白料胎粉彩花卉昆蟲圖鼻煙壺一件
或 揚州作

Provenance:
Joan and Ted Dorf Collection, no. 232

The delicacy of this finely enameled glass bottle illustrates that fine quality enameling was being made outside the palace in cities such as Yangzhou, Guangzhou and Yunnan. The *Yangzhou Hua Fang Lu* mentions a famous enamel artist named Wang Shixing who worked during both the Yongzheng and Qianlong periods and was known in Beijing as the 'enamel-ware king.'





PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

315
A PUDDINGSTONE SNUFF BOTTLE
1750-1860
Well-hollowed, the rounded square bottle rising to a cylindrical neck from an oval footrim, with a flat lip, the narrow sides flanked with a pair of faux lion mask-and-ring handles; the green matrix marked with gray, red and brown inclusions, forming natural irregular-shaped patches.
2 1/4in (5.8cm) high

$1,800 - 2,500

1750-1860 抱子石刻舖首啣環鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 216

This is an unusual example of a 'puddingstone' snuff bottle. Nevertheless it comes under this category as the stone is a quartz conglomerate consisting of irregular small quartz pebbles embedded in a siliceous matrix.

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

316
A FOSSILIFEROUS LIMESTONE SNUFF BOTTLE
1750-1860
The elongated pear-shaped bottle rising to a long neck from an oval footrim, with a wide mouth and flat lip; the matrix displaying an intriguing abstract pattern from fossilized inclusions in varied tones including white, gray, and black.
2 3/4in (7.1cm) high

$1,500 - 2,500

1750-1860 石化石灰石鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 100





PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

317
A CARVED CAMEO AGATE 'BIRD AND PINE' SNUFF BOTTLE
1750-1860
Well-hollowed, the ovoid bottle supported on a slightly splayed oval footrim, with a cylindrical neck and recessed lip, utilizing the dark brown inclusions in the pale gray and russet matrix, carved to one main side to display a bird perching on a gnarled pine tree, looking up at the moon.
2 1/8in (5.4cm) high

$2,000 - 3,000

1750-1860 巧色瑪瑙刻古松落鳥圖鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 81

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

318
A CARVED CAMEO AGATE 'FIGURAL' SNUFF BOTTLE
1750-1860
Very well-hollowed, the rounded bottle supported on a recessed foot, with a cylindrical neck, recessed lip, the russet and pale grey matrix carved on the front utilizing the dark brown inclusions to display two wrestling figures between rocks near leafy flowers extending to the corner of the reverse side.
1 7/8in (4.3cm) high

$2,500 - 3,500

1750-1860 巧色瑪瑙刻武打人物鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 156

This is a carved agate where the contrasting inclusions in the stone have been utilized to great effect by the carver to create movement between the two wrestling figures.





PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

319
A SMOKY CRYSTAL 'COIN' SNUFF BOTTLE AND A SILVER COIN
1796-1860
Very well-hollowed, the circular bottle standing on a small, recessed foot, rising to a cylindrical neck, with a flat lip; carved in low relief with a 'Spanish coin' design, the front featuring a portrait of Charles III in profile and an inscription, the reverse carved with a crown above the Shield of Leon and Castile between the two Pillars of Hercules within additional inscriptions; together with a silver coin cast with a portrait of a king on one side, opposing a medallion of crowned double-headed eagle, each side with inscriptions, and with a drilled hole for attachment.
2in (5.1cm) height of snuff bottle
1 9/16in (4cm) diameter of silver coin (2).

$2,000 - 3,000

1796-1860 煙晶刻卡洛斯三世西班牙錢幣紋鼻煙壺一件
附銀幣一枚

Provenance:
Joan and Ted Dorf Collection, no. 53

Charles III was the King of Spain and the Spanish Indies from 1759 until 1788. These 'coin' bottles were made in a variety of materials including crystal, jade and agate. Another crystal 'Charles III of Spain' snuff bottle from the Mary and George Bloch Collection, was sold at Bonhams Hong Kong, May 27, 2012, lot 104.

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

320
A HAIR CRYSTAL SNUFF BOTTLE
1750-1860
Very well-hollowed, the purse-shaped bottle resting on a flat foot, with a short neck, the subtly recessed lip incised with a key-fret band, the clear crystal displaying a pale grayish-brown tone, suffused with thin dark rutiles, resembling flowing hair.
1 7/8in (5cm) high

$1,500 - 2,500

1750-1860 荷包形髮晶鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 243



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

321
A CARVED AGATE PURSE FORM SNUFF BOTTLE
1750-1860
Well-hollowed, the spade-shaped bottle carefully carved to the front and reverse with grooves imitating the pleats of a silk purse and gathered at the neck supporting undercut handles in the form of braided cords, 'tied' with a knotted ball on each side and suspending tassels; the evenly hued matrix of a pale gray tone.
1 15/16in (4.9cm) high

$3,000 - 5,000

1750-1860 瑪瑙荷包形鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 129

The form of this bottle is part of a group imitating pleated and embroidered silk purses. Although this is an unusual group, examples exist in a variety of materials including agate, chalcedony, crystal and jade.



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

322
AN INSIDE-PAINTED SMOKY ROCK CRYSTAL 'FISH' SNUFF BOTTLE
Ye Family Studio, 1936
The rectangular bottle with sloping shoulders rising from an oval footrim to a cylindrical neck, with a flat lip, continuously painted to the interior with a group of large fish swimming in a pond with aquatic grasses in the shade of a willow tree and a flowering tree, and with a group of swallows hovering nearby; one side dated *bingzi layue* (the last month of 1936), signed Ye Zhongsan and with one red seal mark, reading *yin* (seal).
2 1/4in (5.6cm) high

$1,500 - 2,500

丙子年 (1936) 煙晶 畫魚塘春色圖鼻煙壺一件
葉氏家族 《葉仲三》款

Provenance:
Joan and Ted Dorf Collection, no. 349



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

323
AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE
Ma Shaoxuan, 1895
Of rounded rectangular form standing on an oval footrim, with a cylindrical neck and flat lip; one side painted with an atmospheric landscape depicting mountains rising from drifting clouds in the distance, fronted with an arching bridge crossing a peaceful lake with two figures, each seated in their sampan enjoying a moment of serene stillness, the winding bank covered with trees and shrubs, the reverse decorated with two swallows darting towards a graceful floating branch bearing blooming apricot flowers; the upper inscribed in regular script with a line of poetry matching the depicted scene, dedicated for the approval of Yusheng, an honorable elder brother, dated *yiwei* (1895), signed Ma Shaoxuan followed by one seal mark painted in red.
2 1/2in (6.3cm) high

$6,000 - 8,000

乙未年 (1895) 馬少宣 水晶 畫雙燕杏花及山水人物鼻煙壺一件
《馬少宣》款

Provenance:
Joan and Ted Dorf Collection, no. 19

Ma Shaoxuan was born in 1867 and began painting bottles professionally when he was eighteen. According to his grandson, Ma Zengshan, who authored Ma's biography, he started painting after seeing examples of bottles that a relative, who was an antique dealer, owned. By 1895, Ma's work had reached its heights artistically and he was well-known in Beijing, and often called upon for commissions.



two views



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

324
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan School, circa 1905
Of rounded rectangular form resting on a splayed oval footrim, with a spreading neck and slightly recessed lip; the interior painted on one side depicting a scholar reading by candlelight at his desk next to an open window in a secluded house surrounded by lush trees under a full moon, the reverse side painted with two birds perched on graceful willow branches, interspersed with a floating branch bearing pleasant white blossoms; unsigned.
2 3/8in (6cm) high

$1,500 - 2,500

約1905年前後 玻璃 畫月下茅廬夜讀圖鼻煙壺一件
馬少宣學派

Provenance:
Joan and Ted Dorf Collection, no. 14

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

325
AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE
Ma Shaoxuan, 1899
The rectangular bottle raised on an oval footrim, its sloping shoulders supporting a cylindrical neck beneath a flat lip; one side painted with a flower peddler with his body leaning forward, and his crossed arms resting on a wooden pole suspending a basket on either side, all below a poetic inscription, carrying a signature reading Shaoxuan, followed by a square seal cartouche; the reverse with a thirty-eight character poem preceded by the date *jihai zhongchun* (second month of 1899), signed Ma Shaoxuan and with one oval seal cartouche.
2 1/2in (6.4cm) high

$2,500 - 3,500

己亥年 (1899) 馬少宣 水晶 畫息肩圖鼻煙壺一件
《馬少宣》款

Provenance:
Joan and Ted Dorf Collection, no. 16



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

326
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Chen Zhongsan, 1910
Of rounded rectangular form supported on a splayed oval footrim, with a spreading neck and flat lip; painted in black ink and subdued colors with a continuous hilly landscape strewn with trees and shrubs, one side with a man pulling a rotund, stubborn horse by a rein, the verso featuring a thin old man smoking a pipe walking behind a thin horse proceeding towards a small pond, one side inscribed 'for the approval of Zhenqi, the honorable elder brother', dated *gengxu* (1910), signed Chen Zhongsan, with one seal painted in red.
2 1/2in (6.4cm) high

$2,500 - 3,500

庚戌年 (1910) 陳仲三 玻璃 畫山間牧馬鼻煙壺一件
《陳仲三》款

Provenance:
Joan and Ted Dorf Collection, no. 20

Chen Zhongsan's dated works span the years 1907-1919 and have a recognizable style. This bottle painted relatively early in his career was clearly a commission and as such has been painted both with care and artistry.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

327
TWO INSIDE-PAINTED GLASS 'CHILDREN AT PLAY' SNUFF BOTTLES
Attributed to Wang Xisan, 1968 and 1969
Each bottle standing on a raised flat foot, with a spreading neck beneath a flat lip, similarly painted around the interior sides with joyful scenes depicting children at play in a pleasant garden with rocks, bamboo, and other plants; the first of compressed globular form, dated *wushen dongyue* (winter of 1968), entitled 'Children at Play', signed *Yihu Zhai* (One Bottle Studio) and with two red seal marks; the second a slightly tapering rounded rectangular bottle, dated *jiyou zhongdong* (November of 1969), signed *Yihu Zhai* (One Bottle Studio) followed by one seal painted in red.
2 1/8 and 2 1/4in (5.4 and 5.7cm) high (2).

$2,000 - 3,000

戊申年及己酉年 (1968 and 1969) 玻璃 畫 嬰圖鼻煙壺兩件
或 王習三 《一壺齋》款

Provenance:
Joan and Ted Dorf Collection, nos. 281 and 300



two views



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

328
AN INSIDE-PAINTED AGATE SNUFF BOTTLE
Liu Shouben, circa 1970
Of compressed spherical form standing on an oval footrim, with a cylindrical neck and subtly recessed lip, the pale gray and brown-toned matrix displaying darker color bands encircling the body of the bottle, the narrow sides surmounted with a pair of raised faux lion mask-and-ring handles; the interior painted on one side with two seated figures in conversation by rocks, the verso depicting a man grooming a horse in a river under a willow tree; inscribed above with *Shouben zuo* (executed by Shouben), with one seal mark painted in red.
2 1/4in (5.6cm) high

$2,000 - 3,000

約1970年前後 劉守本 瑪瑙 畫洗馬圖刻鋪首啣環紋鼻煙壺一件
《守本》款

Provenance:
Joan and Ted Dorf Collection, no. 18

Liu Shouben (1942-2022) was one of the four inside-painted artists, along with Wang Xisan, Ye Shuyin and Ding Guiling, who was taught the art by two of the sons of Ye Zhongsan: Ye Xiaofeng and Ye Bengqi. In 1984 Liu was honored as a 'Beijing Arts and Crafts Master' and it was through him that the Beijing School of inside-painting has flourished.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

329
TWO ROCK CRYSTAL SNUFF BOTTLES
1750-1860
Each very well-hollowed, of rounded rectangular form; the first a clear crystal bottle standing on a slightly recessed foot, rising to a cylindrical neck, with a flat lip, carved around the side walls with basket-weave pattern; the second a smoky crystal bottle supported on a finely-finished oval footrim, with a short, cylindrical neck and flat lip, the matrix of even dark brown shade.
2 1/4 and 2 3/4in (5.8 and 7cm) high (2).

$2,000 - 3,000

1750-1860 水晶鼻煙壺兩件

Provenance:
Joan and Ted Dorf Collection, nos. 120 and 47





PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

330
A FISH FORM AMBER SNUFF BOTTLE
1850-1900
Well-hollowed, modeled as a large finned and scaly fish emerging from water, one side decorated with a lotus leaf, the details rendered in finely incised lines, the amber of a warm honey tone, with deeper brown patches.
2 1/2in (6.4cm) high

$1,800 - 2,500

1850-1900 琥珀魚形鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 166

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

331
A BALTIC AMBER SNUFF BOTTLE
1750-1800
Of simple rounded rectangular form standing on an oval footrim, with a cylindrical neck and flat lip; the amber of opaque orange and varying yellow tones.
2 1/4in (5.8cm) high

$2,000 - 3,000

1750-1800 素面蜜蠟鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 77



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

332
A PINK OVERLAY ON MILK-WHITE GLASS SNUFF BOTTLE
Yangzhou School, 1820-1880
The gently tapering bottle standing on an oval footrim, rising to a cylindrical neck, carved through a layer of pink overlay against an opaque white ground, one side depicting graceful orchids growing behind perforated rocks above a carved inscription reading *Xin [Yi] guang zuo* (made by Xin [Yi]guang), the reverse decorated with a cockerel and small chicks near a blossoming chrysanthemum behind a rock, all amongst butterflies in flight.
2 1/4in (5.6cm) high

$2,500 - 3,500

1820-1880 白地套粉料蘭花蝴蝶圖鼻煙壺一件
揚州派 《辛【乙】光作》款

Provenance:
Joan and Ted Dorf Collection, no. 336

For more information regarding Yangzhou School snuff bottles, refer to red overlay on white glass snuff bottle, from the Joan and Ted Dorf Collection, sold in our New York rooms, 19 September 2022, lot 101.



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

333
A BLUE OVERLAY ON 'SNOWFLAKE' GLASS 'FLOWERS AND BUTTERFLIES' SNUFF BOTTLE
Imperial, attributed to the Palace Workshops, Beijing, 1750-1800
Of flattened spherical form, with a waisted neck and flat lip, delicately carved through the cobalt-blue overlay on the main sides with blooming begonia, lotus, peony, and prunus, separated by hovering butterflies on the narrow sides above a finely finished, blue-overlaid foot ring, all against an opalescent ground filled with dense 'snowflakes.'
2 1/4in (5.6cm) high

$5,000 - 7,000

1750-1800 白地套藍料蝶戀花圖鼻煙壺一件
御製 或為北京宮廷作坊製

Provenance:
Joan and Ted Dorf Collection, no. 326

The development of overlay glass bottles in terms of style and decoration appears to be exponential during the Qianlong period. The blue glass color at the beginning of the period was a clear cobalt-blue with a more opaque blue color used toward the end of the Qianlong period. Compare a similarly designed and executed glass snuff bottle, also from the Joan and Dorf Ted Collection, sold at our New York rooms, 19 September 2022, lot 59.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

334
A SWIRLING GLASS SNUFF BOTTLE
1750-1820
Of tapering ovoid form resting on a recessed base, with a cylindrical neck and flat lip, the predominantly gray glass displaying brown, pink, and blue swirls in a fluid, abstract pattern.
2in (5.1cm) high

$2,500 - 4,000

1750-1820 攪色料胎鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 382



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

335
AN EMERALD-GREEN GLASS SNUFF BOTTLE WITH AVENTURINE SPLASHES
Imperial, attributed to the Palace Workshops, Beijing, 1750-1800
Of simple elegant bulbous form standing on a raised footrim, with a waisted neck and flat lip, the rich green glass highlighted with sumptuous gold speckles.
2 1/8in 5.4cm) high

$2,500 - 4,000

1750-1800 寶石綠料胎灑金鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 372

Aventurine, or golden-star glass, is one of the colors listed in the imperial archives relating to items ordered by the *Zaobanchu*. In 1773, the Archives list an order for the Paint and Wood workshop to make a stand for a glass vase of 'blue golden-star color,' indicating that this was already an established court favorite.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

336
TWO GLASS SNUFF BOTTLES
1780-1900
The first of compressed spherical form bottle supported on a neat oval footrim, with a cylindrical neck and recessed lip, the transparent brown glass cast with irregular gold patches, 1780-1850; the second a rounded, square bottle supported on an oval footrim, with a slightly spreading neck and flat lip, the opalescent white glass suffused with green, yellow, brown, and icy-white swirls resembling bats in flight amidst clouds, 1850-1900.
2 and 2 1/8(5.1 and 5.5cm) high (2).

$1,500 - 2,500

1780-1900 棕色料胎灑金及攪色料胎鼻煙壺各一件

Provenance:
Joan and Ted Dorf Collection, nos. 331 and 34



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

337
A CARVED GLASS IMITATING AQUAMARINE 'CHILONG' SNUFF BOTTLE
1750-1800 Imperial, attributed to the Palace Workshops, Beijing
The compressed bottle standing on a well-formed oval footrim, its sloping shoulders supporting a cylindrical neck with a flat lip, the front and back carved in relief with a pair of confronting chilong stylized to resemble the *shou* (longevity) character, the transparent pale green glass in imitation of beryl and suffused with numerous bubbles.
2 5/8in (6.6cm) high

$1,500 - 2,500

1750-1800 淺綠料刻雙壽螭龍鼻煙壺一件
或 御製 亦或為北京宮廷作坊製

Provenance:
Joan and Ted Dorf Collection, no. 299



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

338
A WHITE GLASS SNUFF BOTTLE IMITATING JADE
Possibly Imperial, attributed to the Palace Workshops, Beijing, 1750-1820
Its bulbous body supported on a thin oval footrim, rising to a deeply waisted neck and flat lip, the glass of evenly hued soft white shade, in imitation of white jade.
2 1/4in (5.6cm) high

$1,500 - 2,000

1750-1820 仿玉白料鼻煙壺一件
或 御製 亦或為北京宮廷作坊製

Provenance:
Joan and Ted Dorf Collection, no. 205





PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

339
AN INSCRIBED WHITE NEPHRITE SNUFF BOTTLE CARVED WITH THE DAOIST EMBLEMS
Imperial, attributed to the Palace Workshops, 1750-1800
Very well-hollowed, the thin-edged, spade shape bottle supported on a concave foot, with a short, waisted neck and recessed lip, each main side featuring a circular panel, the front carved with the Daoist emblems against dense geometric patterns, reversed with an inscription carved in relief running script, describing each of the depicted Daoist emblems, the white matrix cast with some russet and cloud-like inclusions.
2 1/4in (5.6cm) high

$3,000 - 5,000

1750-1800 白玉刻道教法器帶銘鼻煙壺一件
御製 或 宮廷作坊製

Provenance:
Joan and Ted Dorf Collection, no. 319

Rather than depicting the Eight Treasures of Buddhism, this bottle is unusual in that it depicts the Eight Emblems of the Daoist Immortals. In fact there were hundreds of Immortals but the 'Eight Immortals' are a specific group of named Daoist saints.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

340
A CARVED WHITE NEPHRITE 'IMMORTAL FIGURES' SNUFF BOTTLE
1780-1850
Of compressed rounded form standing on a flat foot, with a cylindrical neck and flat lip, one side carved with the Daoist female immortal Magu holding a *lingzhi* sprig standing near a pine tree, the reverse depicting Liu Hai and his toad.
2 3/8in (6cm) high

$2,800 - 3,500

1780-1850 白玉刻道仙人物鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 366



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

341
A CARVED WHITE NEPHRITE SNUFF BOTTLE
1750-1850
Very well-hollowed, the compressed spherical form bottle supported on an oval-shaped concave foot, with a cylindrical neck and recessed lip, the corner of one main side carved in low relief with a pine tree, bamboo and rockwork; the attractive white matrix displaying a pale gray tinge.
2 1/4in (5.6cm) high

$2,500 - 4,000

1750-1850 白玉刻松竹圖鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 233



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

342
A CARVED WHITE AND GRAY NEPHRITE SNUFF BOTTLE
1800-1900
Well-hollowed, the bulbous bottle standing on a wide, oval footrim, with a cylindrical neck and flat lip, one main side borrowing the gray inclusions in the white matrix, carved with two jolly Buddhist lions chasing a 'brocade' ball, the reverse incised with an inscription within a square reserve, signed Shi Cun, each narrow side carved with a faux handle in the form of an animal head suspending two interlocked rings.
2 1/4in (5.6cm) high

$3,000 - 4,000

1800-1900 灰白玉刻太師少師帶銘鼻煙壺一件
石村款

Provenance:
Joan and Ted Dorf Collection, no. 308

The inscription can be translated approximately as 'the roaring of the lion shakes the clouds and brings the universe a good, prosperous year.'



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

343
A CARVED WHITE NEPHRITE SNUFF BOTTLE WITH RUSSET SKIN
1750-1820
Well-hollowed, of square profile with a wide footrim, one side of the bottle with beveled surfaces revealing the original contour of the stone, and covered with a layer of 'skin' in rich russet tone, the reverse side of uniform soft-white tone, one narrow side carved with two monkeys clinging to rocks, with a *lingzhi* sprig emerging from one side, the neck of the bottle following the irregular outline of the bottle and rising to a flat lip.
2 1/4in (5.7cm) high

$3,000 - 5,000

1750-1820 白玉帶皮刻仙猴靈芝圖鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 180

Often the natural skin of the jade pebble is left uncarved but polished on one main side of the bottle as is the case with this bottle. This is a rare example in that one of the narrow sides is delightfully carved with two monkeys clinging to rocks.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

344
A WHITE AND RUSSET NEPHRITE MELON FORM SNUFF BOTTLE
1750-1850
Very well-hollowed, of a natural pebble form incised with vertical grooves to resemble a melon, cleverly blending the russet patches and natural fissure lines in the white nephrite carved in relief with large leaves and scrolling tendrils borne on the undercut, woody branches surrounding the small mouth of the bottle, one side further decorated with a butterfly.
2 1/8in (5.4cm) high

$2,500 - 3,500

1750-1850 白玉帶皮瓜形鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 239



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

345
A CARVED WHITE NEPHRITE 'LONGEVITY' SNUFF BOTTLE
Imperial, attributed to the Palace Workshops, 1750-1800
Crafted in tapering shield shape, the well-hollowed, petite bottle standing on a concave oval foot, with a waisted neck, wide mouth, and recessed lip, skillfully carved within the gently convex panels on the front and back with one hundred *shou* medallions, the narrow sides finely incised with a *leiwen* band; the soft-hued even-white matrix with minimal inclusions.
2in (5.1cm) high

$4,000 - 6,000

1750-1800 白玉刻百壽鼻煙壺一件
御製 或為宮廷作坊製

Provenance:
Joan and Ted Dorf Collection, no. 292



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

346
A JADEITE SNUFF BOTTLE
1780-1820
Well-hollowed, of flattened and rounded rectangular form, with a cylindrical neck and gently recessed lip, the matrix of predominantly snowy-white tone, cast with a bright green band in the mid-section of the bottle, resembling a picturesque scene of pine trees in snow, between off-white-colored, cloud-like patches and an additional pale beige band above a slightly splayed oval footrim.
2 5/16in (5.9cm) high

$1,500 - 2,000

1780-1820 「雪中青松」素面翡翠鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 247

Jadeite has been a favorite of the Chinese for centuries. It was known to them from the late Ming dynasty but did not become a treasured material until the last quarter of the Qianlong reign, when it became accepted at court as a highly valued alternative form of jade.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

347
TWO AGATE SNUFF BOTTLES
1750-1860
Both very well-hollowed, and supported on a recessed foot; the first a gray-toned triangular form bottle, its short neck rising to a flat lip, the surface left undecorated; the second a rounded square-shaped bottle, with a cylindrical neck and recessed lip, one main side utilizing the caramel inclusions in the pale russet and gray matrix, carved in relief with a Manchu bannerman seated astride a galloping horse, with a banner slung over his right shoulder.
2 1/2 and 2 1/4in (6.4 and 5.8cm) high (2).

$2,000 - 3,000

1750-1860 素面瑪瑙鼻煙壺及巧雕旗人報捷圖瑪瑙鼻煙壺各一件

Provenance:
Joan and Ted Dorf Collection, nos. 32 and 307



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

348
TWO CARVED AGATE SNUFF BOTTLES
1750-1860
Each very well-hollowed, of rounded, squared form, standing on a short oval footrim, with a cylindrical neck and recessed lip, utilizing the color variations in the matrix, the first carved with two pasturing horses, with a bee hovering nearby; the second carved with a *qilin* gazing at a swooping bat.
2 1/4in (5.7cm) height of each (2).

$2,000 - 3,000

1750-1860 巧色瑪瑙刻動物鼻煙壺兩件

Provenance:
Joan and Ted Dorf Collection, nos. 130 and 291



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

349
A CARVED CAMEO AGATE 'SEATED SAGE' SNUFF BOTTLE
1750-1860
Well-hollowed, the bulbous bottle standing upon a slightly raised foot enclosed by an oval footrim, with a cylindrical neck and flat lip, utilizing the dark brown inclusions in the gray-toned matrix, carved to one main side to depict a bearded figure holding a bowl in his left hand, sitting on a rocky platform next to a bronze vase, with an auspicious bat in flight.
2 1/2in (6.4cm) high

$2,000 - 3,000

1750-1860 巧色瑪瑙刻人物鑑古圖鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 356



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

350
TWO CARVED AGATE 'HORSE AND MONKEY' SNUFF BOTTLES
1750-1860
Each well-hollowed and of rounded, squared form, supported on an oval footrim, the cylindrical neck rising to a gently recessed lip; the first of gray color, one main side utilizing the russet patches, carved with a monkey and a bee, and reversed with a horse; the second a mottled russet bottle, one main side carved in relief with a tethered horse and a monkey holding a peach.
2 and 2 3/8in (5.1 and 6.1cm) high (2).

$2,000 - 3,000

1750-1860 瑪瑙刻馬上封侯圖鼻煙壺兩件

Provenance:
Joan and Ted Dorf Collection, nos. 67 and 90

The design of the two bottles is a popular pun in Chinese art for the phrase of *mashang fenghou* by borrowing the pronunciation in Chinese for being on the top of a horse (*mashang*), bee (*feng*), and monkey (*hou*). It is applied to wish someone to be promoted to a higher rank soon.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

351
TWO AGATE SNUFF BOTTLES
1750-1860
Each well-hollowed; the first of flattened globular shape supported on a thin, oval footrim, the surfaces unadorned to accentuate its natural white, brown, and gray markings in triangular and waving forms resembling thumbprint patterns; the second a silhouette bottle in rounded, rectangular form, resting on a well-finished oval footrim, with a cylindrical neck and flat lip, the predominantly gray-toned matrix cast with cloudy dark brown patches and parallel bands.
2 3/16 and 2 3/8in (5.6 and 6.1cm) high (2).

$2,500 - 4,000

1750-1860 天然指紋瑪瑙及素面影子瑪瑙鼻煙壺各一件

Provenance:
Joan and Ted Dorf Collection, nos. 333 and 220

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

352
A CARNELIAN SNUFF BOTTLE
1750-1860
Very well-hollowed, standing on an oval footrim, the rounded, square form bottle rising to a cylindrical neck, with a gently recessed lip, the narrow sides supporting a pair of faux lion mask-and-ring handles; the semi-transparent matrix cast with cloud-like, gold-orange patches, and rich russet striations.
2 1/4in (5.6cm) high

$2,000 - 3,000

1750-1860 紅玉髓刻舖首啣環鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 224



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

353
TWO AGATE SNUFF BOTTLES
1750-1860
Both well-hollowed; the first a silhouette bottle in compressed globular form, with a subtly waisted neck and recessed lip, the gray and russet matrix marked with concentric ripples to one main side, its recessed base carrying a later-added *Qianlong* mark heightened in white color; the second a rounded, rectangular bottle standing on an oval footrim, the pale russet matrix marked overall with attractive white and gray striations resembling thumbprint patterns.
2 and 2 1/4in (5.1 and 5.8cm) high (2).

$2,000 - 3,000

1750-1860 素面影子瑪瑙及天然指紋瑪瑙鼻煙壺各一件

Provenance:
Joan and Ted Dorf Collection, nos. 57 and 78



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

354
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Chen Zhongsan, 1918
The well-formed bottle supported on a splayed oval footrim, with a spreading neck and flat lip; painted in subdued watercolors on one side with a hovering butterfly, a praying mantis and a grasshopper nibbling on large-leafed plants, the upper left dated *wuwu* (1918), signed Chen Zhongsan preceding a red seal mark, the reverse depicting an array of mountains surrounded by water, fronted with a monkey seated on a pine tree above a stag standing near auspicious *lingzhi* branches springing from a grassy ground.
2 5/8in (6.7cm) high

$2,800 - 4,000

戊午年 (1918) 陳仲三 玻璃 畫昆蟲植物及仙猴壽鹿圖鼻煙壺一件
《陳仲三》款

Provenance:
Joan and Ted Dorf Collection, no. 24

Chen Zhongsan was a late arrival to the Beijing School as his works, of which there are approximately 60 extant bottles, span the years 1907 through 1919, three-quarters of them being dated. Chen retained his own, recognizable style throughout his career and is renowned for the filling in of detailed compositions.



two views



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

355
AN INSIDE-PAINTED GLASS 'FIGURAL' SNUFF BOTTLE
Zhou Shaoyuan, 1904
The upright rectangular bottle with rounded corners, standing on a splayed oval footrim, with a spreading neck and flat lip; the interior painted in understated colors on one side with an elegant display of vessels containing flowering branches and a miniature pine tree near a dramatically shaped, artful rock, the reverse depicting a contemplative lakeside landscape, with a lone horse standing on the bank; dated *jiachen dongri* (winter of 1904), signed Zhou Shaoyuan followed by one red seal mark.
2 5/8in (6.7cm) high

$1,200 - 1,800

甲辰年 (1904) 周少元 玻璃 畫山水駿馬及盆景雅石鼻煙壺一件
《周少元》款

Provenance:
Joan and Ted Dorf Collection, no. 22

Zhou Shaoyuan was reputed to be a nephew of Zhou Leyuan with his painting years from extant bottles being 1901-1909. This bottle was painted in the fourth year of his known works and exhibits the influence of his uncle, clearly echoing the style of his elder. Although Zhou's calligraphy did not reach the artistic heights of his uncle's work, it is nevertheless competent for an inside-painted artist.

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

356
AN INSIDE-PAINTED ROCK CRYSTAL 'FIGURAL' SNUFF BOTTLE
Ye Family Studio, 1928
The slender rectangular bottle standing on an oval footrim, its sloping shoulders supporting a cylindrical neck, with a flat lip, the interior painted in black ink and soft-toned watercolors on each main side with an episodic scene from the Qing dynasty novel, 'Dreams at the Red Chamber', depicting figures in an interior setting, the narrow sides flanking a pair of faux lion mask-and-ring handles; each side inscribed with the title of the depicted theme, one side dated *wuchen heyue* (June of 1928), carrying a Ye Zhongsan signature followed by a red seal mark.
2 3/8in (6cm) high

$1,800 - 2,500

戊辰年 (1928) 水晶 畫《紅樓夢》人物故事鼻煙壺一件
葉氏家族 《葉仲三》款

Provenance:
Joan and Ted Dorf Collection, no. 139



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

357
AN INSIDE-PAINTED GLASS 'LANDSCAPE' SNUFF BOTTLE
Ye Family Studio, 1929
Of upright rectangular form, resting on a splayed oval footrim, its rounded shoulders rising to a cylindrical neck beneath a subtly recessed lip; painted in black ink and watercolors on one side with an early spring scene, depicting a figure rowing his boat towards a bank with houses settled amongst bushes behind lush trees, all against rolling hills in the far distance; dated *jisi dongyue* (winter of 1929), inscribed 'for the pure enjoyment of Ziqing, the honorable elder brother', signed Ye Zhongsan followed by a red seal mark painted in red; the reverse depicting a lakeside setting, with a horse standing under a willow tree.
2 3/8in (6cm) high

$2,000 - 3,000

己巳年 (1929) 玻璃 畫山水人物及柳下單騎圖鼻煙壺一件
葉氏家族《葉仲三》款

Provenance:
Joan and Ted Dorf Collection, no. 236



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

358
AN INSIDE-PAINTED GLASS 'FIGURAL' SNUFF BOTTLE
Ye Family Studio, 1928
The rounded rectangular bottle standing on a splayed oval footrim, with a spreading neck and flat lip; painted on each main side with an episodic scene from the Qing dynasty fiction work 'Dream of the Red Chamber', the front depicting Jia Baoyu, Shi Xiangyun, and a servant holding a gold model of a *qilin*, the upper left inscribed with the title of the episode, dated *wuchen chunri* (spring of 1928), carrying a Ye Zhongsan signature and one seal mark; the verso decorated with a scene from the thirteenth chapter of the same literary work, featuring Ping'er, Jia Lian and another figure in a terrace setting, inscribed with the title of the chapter.
2 1/2in (6.4cm) high

$1,200 - 1,800

戊辰年 (1928) 玻璃 畫《紅樓夢》人物故事鼻煙壺一件
葉氏家族 《葉仲三》款

Provenance:
Joan and Ted Dorf Collection, no. 23



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

359
AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE
Ye Family Studio, 1925
Of rounded rectangular form supported on an oval footrim, with a cylindrical neck and recessed lip; the inside painted with a continuous scene, depicting the 'Seven Sages of the Bamboo Grove' theme with figures at leisure or engaged in a scholarly activity in an outdoor setting; one side dated *yichou qiuyue* (autumn of 1925), signed Ye Zhongsan and with one red seal mark.
2 1/8in (5.4cm) high

$1,500 - 2,500

乙丑年 (1925) 水晶 畫竹林七賢圖鼻煙壺一件
葉氏家族 《葉仲三》款

Provenance:
Joan and Ted Dorf Collection, no. 295

The 'Seven Sages of the Bamboo Grove' has always been a widely depicted theme in various Chinese art. It refers to the seven elites, including scholars and artists, who lived during the troubled times in the 3rd century (Eastern Jin dynasty). The group chose to distance themselves from government service and fled to a secluded bamboo grove, where they could express themselves freely, enjoying pure conversation, poetry, music, and wine.





PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

360
A CARVED TURQUOISE SNUFF BOTTLE
Early 20th century
Of compressed, baluster form standing on a well-polished oval footrim, its full shoulders rising to a cylindrical neck, with a flat lip, carved in low relief on each side with a pleasing scene, depicting two birds darting towards a blossoming prunus and graceful bamboo emerging behind rocks.
1 7/8in (4.7cm) high

$1,200 - 1,800

二十世紀初 藍松石刻飛鳥竹梅圖鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 290

The Chinese referred to turquoise as *lusongshi* or 'green pine stone' suggesting that its color was nearer to green than blue, however, unless years of patination have turned the material into a more greenish hue, the majority of turquoise bottles are this color, sometimes with a black veined matrix.

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

361
A RED OVERLAY ON 'SNOWFLAKE' GLASS SNUFF BOTTLE
1750-1800
The slender bottle built with a cylindrical neck and flat lip, decorated in cranberry-red overlay with a pair of faux mask-and-ring handles on each side of its sloping shoulders and forming a thin oval footrim in contrast to a ground filled with intense 'snowflakes' resembling blooming prunus in snow.
2 1/2in (6.4cm) high

$2,000 - 3,000

1750-1800 霏雪地套紅料帶舖首啣環鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 347

The simplicity of this elegant design belies the control of the manufacturing process which was much more difficult for the glassmakers to achieve than is apparent.



362



363

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

362
A YELLOW OPALESCENT GLASS SNUFF BOTTLE
Imperial, attributed to the Palace Workshops, Beijing, 1730-1800
Of compressed globular form, standing on a protruding oval foot enclosed by a finely crafted footrim, with a cylindrical neck, wide mouth and flat thin lip, the elegant bottle of uniform lemon-yellow coloration.
1 7/8in (4.3cm) high

$2,000 - 3,000

1730-1800 單色黃料鼻煙壺一件
御製 或 北京宮廷作坊製

Provenance:
Joan and Ted Dorf Collection, no. 208

Although it was formerly thought that there were four tones of yellow glass that were made in the glass workshops in the palace, it is now clear from translation of the imperial archives that there are at least eight different colors of yellow, including a more transparent color. This lovely example with an opalescence imbued in the glass is a likely candidate for that group.

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

363
TWO GLASS 'IMITATION' SNUFF BOTTLES
1730-1820
The first a crizzled purple glass bottle made to imitate amethyst, 1730-1780, its round body standing on a carefully raised and recessed foot, with a sensitively waisted neck and flat lip, each main side adorned with a raised, conforming panel; the second a simple ovoid form bottle in attractive mottled green and pale gray shades to imitate jadeite, with a cylindrical neck, flat lip and foot, 1750-1820.
2in (5.1cm) height of each (2).

$2,500 - 3,500

1730-1820 料胎鼻煙壺兩件

Provenance:
Joan and Ted Dorf Collection, nos. 10 and 118

Both amethyst and jadeite were materials highly prized at the court during the eighteenth century. The innovative glass makers were keen to show their technical virtuosity and produced glass in imitation of other more traditional materials.



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

364
TWO UNDERGLAZED BLUE PORCELAIN 'DRAGON' SNUFF BOTTLES
Attributed to Jingdezhen, 19th century
Each of upright cylindrical form; the first standing on a recessed foot within an unglazed footrim, with a slender cylindrical neck and rolled mouth rim, the side walls encircled by a mighty five-clawed dragon pursuing a precious pearl; the second resting on an unglazed, subtly recessed base molded with concentric rings, rising to a deeply waisted neck, with an everted rim, decorated around the sides with a spirited dragon chasing a pearl amongst flames rendered in copper-red.
3 1/2 and 3 1/4in (9 and 8.3cm) high (2).

$2,000 - 3,000

十九世紀 瓷胎釉下青花及釉下青花釉裏紅龍 珠鼻煙壺各一件
或 景德鎮製

Provenance:
Joan and Ted Dorf Collection, nos. 210 and 262



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

365
TWO UNDERGLAZED BLUE PORCELAIN SNUFF BOTTLES AND AN UNDERGLAZED BLUE PORCELAIN LIDDED JARLET
Attributed to Jingdezhen, 1780-1860
The first a cylindrical bottle with rounded shoulders, 1800-1860, its cylindrical neck rising to a thin mouth rim, painted with two confronting dragons emerging from crashing waves and pursuing a flaming pearl, the recessed foot with an apocryphal *Yongzheng* mark; the second a flattened globular bottle with a cylindrical neck and flat lip, 1821-1850, decorated with a continuous scene depicting a scholar and his servant in a landscaped terrace, the recessed underside inscribed with an apocryphal *Qianlong* mark within an oval footrim; the third a tapering ovoid jarlet, 1780-1850, decorated with repeating classic blossoms and stylized leafy scrolls, with an apocryphal *Yongzheng* mark to the concave base.
2 1/8 to 2 3/8in (5.4 to 6cm) high (3).

$2,500 - 4,000

1780-1860 瓷胎釉下青花鼻煙壺兩件及瓷胎釉下青花鼻煙罐一件
或 景德鎮製

Provenance:
Joan and Ted Dorf Collection, nos. 396, 397, and 294

The rising popularity of snuff taking and the use of snuff bottles outside the palace in the nineteenth century resulted in many bottles being made in a variety of materials. In Jingdezhen, there were thousands of kilns in operation until the mid-nineteenth century and it is no surprise that many bottles were produced in underglaze cobalt-blue porcelain.



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

366
A MOLDED AND FAMILLE ROSE ENAMELED PORCELAIN SNUFF BOTTLE
Attributed to Jingdezhen, 1796-1820
The finely crafted, slightly tapering body rising to a deeply waisted neck enameled in sky-blue, decorated with a key-fret band and a gilt *ruyi* collar border, with a wide, gilded lip, each main side designed with a convex panel, enclosing a scene depicting children at play in a garden, framed by a stippled and white enameled border with raised lotuses and scrolls covered in coral-red enamel with gilded highlights, the recessed foot inscribed with a *Qianlong nian zhi* four-character mark in iron-red seal script enclosed by a thin footrim decorated with raised, gilt scrolls.
2 7/8in (7.3cm) high

$3,000 - 5,000

1796-1820 模製瓷胎描金粉彩 嬰圖鼻煙壺一件
或 景德鎮製
《乾隆年製》款

Provenance:
Joan and Ted Dorf Collection, no. 134



two views

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

367
AN INSCRIBED FAMILLE ROSE ENAMELED PORCELAIN SNUFF BOTTLE
Attributed to Jingdezhen, 1821-1850
Of pebble form, painted around the sides with a continuous tranquil landscape, depicting a river winding around formidable mountains, one side with a monk holding a beggar's bowl on a narrow pathway leading towards the peak enveloped in clouds, the other side featuring a sage holding a folded fan standing near a bridge, under a precipitous cliff, inscribed to one shoulder with a four-line poem matching the depicted scene, three indecipherable seal marks painted in iron-red enamel.
2 1/2in (6.4cm) high

$3,000 - 5,000

1821-1850 卵石形瓷胎粉彩山水人物鼻煙壺一件
或 景德鎮製

Provenance:
Joan and Ted Dorf Collection, no. 39

The inscribed four-line poem was composed by Wang Wei (699-759), a highly accomplished Tang dynasty poet, musician, painter, and statesman, who later chose to become a hermit.

The poem is titled '過香積寺 *Guo Xiangji Si*' (Passing by the Temple of Accumulated Fragrance). It reads:

不知香積寺 *Buzhi Xiangji Si,*
數里入雲峰 *Shuli Ru Yunfeng.*
古木無人徑 *wu renjing,*
深山何處鐘 *hechu zhong?*

The poem can be translated as:

Do not know (the whereabouts of)
the Xiangji Temple,
Miles high up into the clouds;
Ancient trees and deserted path,
Where is the bell in the thickly,
forested mountains?

Refer to a nearly identical porcelain snuff bottle in the same format and painted with the same subject, from the Linda Riddell Hoffman Collection, sold at our New York rooms, 22 March 2011, lot 38.



368



369

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

368
TWO MOLDED MONOCHROME PORCELAIN SNUFF BOTTLES
1800-1900
The first realistically shaped as an ear of corn covered overall in a yellow glaze, supported on a circular footrim, with a wide, thin-rimmed mouth; the second modeled as a leaf decorated with a key-fret pattern within each conforming panel on the front and back, and framed by additional leaves on the narrow sides, covered overall in a white glaze.
2 3/4 and 2 1/2in (7 and 6.4cm) high (2).

$1,500 - 2,000

1800-1900 模製瓷胎單色釉鼻煙壺兩件

Provenance:
Joan and Ted Dorf Collection, nos. 137 and 250

PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

369
A MOLDED AND POLYCHROME ENAMELED PORCELAIN 'FIGURAL' SNUFF BOTTLE
20th century
Modeled as the Daoist immortal Li Tieguai in a black robe with leafy flowers, his hands holding a staff painted with bats, the mouth of the double-gourd strapped to his back serving as the aperture of the bottle, the recessed base decorated with a scrolling pattern possibly suggesting stylized dragons.
3in (7.6cm) high

$800 - 1,200

二十世紀 瓷胎施彩李鐵拐形鼻煙壺一件

Provenance:
Joan and Ted Dorf Collection, no. 384



PROPERTY FROM THE COLLECTION OF TED AND JOAN DORF

370
TWO MOLDED AND ENAMELED PORCELAIN SNUFF BOTTLES
1860-1908
The first a compressed ovoid bottle on an oval footrim, its neck narrowing towards a flat lip, the surfaces covered in turquoise green glaze, molded and carved around the sides with two energetic dragons chasing a pearl amongst clouds, the recessed biscuit base molded with an apocryphal *Qianlong* mark, 1860-1900; the second an elongated pear form bottle in famille rose enamels, 1875-1908, its thin lip with traces of gilt, each main side decorated with a dragon roundel amidst leafy millet and flowers, all under an auspicious bat below tasseled pearls surrounding the long neck.
2 1/2 and 3 3/8in (6.4 and 8.5cm) high (2).

$2,000 - 3,000

1860-1908 模製瓷胎松石綠釉雲龍紋及模製瓷胎粉彩龍團蝙蝠紋鼻烟壺各一件

Provenance:
Joan and Ted Dorf Collection, nos. 44 and 376

In relation to the turquoise green glazed 'dragon' bottle, there were three master potters working in this medium in the early to middle years of the nineteenth century – Wang Bingrong, Chen Guozhi and Li Yucheng. Of these Wang Bingrong was the most prolific and the most versatile. It is possible that a bottle such as this without his signature is part of the higher end output of his commercial studio.

The Kim Green Collection of Chinese Snuff Bottles and Dishes (Part I)

Kim Rene Green (March 2, 1958 – January 21, 2017) bought her first snuff bottle in China in 1985 while on an official government tour. Always intrepid, as many collectors are, Kim was waiting in Hong Kong to begin her honeymoon when her husband, Jim Pastorick, a naval officer, was delayed on his ship. Kim, who started her professional life as a trained geologist and geochemist, and eventually became a director of the Office of the Chief Scientist for the U.S. Department of Agriculture, decided to go on a tour to China. In the official government souvenir store, Kim was attracted to her first snuff bottle marketed as jade but assumed by Kim to be agate. That was not the case either, as the bottle turned out to be glass in imitation of agate. It was not until Kim returned to the U.S. and closely examined the bottle that she realized it was glass. Lot 160, a 'sandwich' glass bottle with its swirls of color perhaps imitating tortoiseshell, is typical of Kim's liking for one material resembling another.

In 1987, Kim joined the International Chinese Snuff Bottle Society. Kim and Jim were active members of the society, attending many conventions and helping in various ways behind the scenes. Kim was a board director from 2003–2008 and again from 2009–2014, and vice-president from 2006–2008. Kim, with Jim, after meeting and forming friendships with dealers Clare Chu, Robert Hall, the late Robert Kleiner, and Hugh Moss, decided upon their advice, to keep their collection of bottles to a relatively small, but select, group.

Kim had a vibrant personality, which is reflected in the snuff bottle collection, whether through colors such as the ruby-red tone of lot 168, an imperial eighteenth-century glass bottle, or lot 159, a carved yellow jade bottle. She also had a great sense of life's enjoyment, and Kim, like other collectors such as Mary and George Bloch and James Li (the J and J Collection), gave some of her bottles their own names. Lot 161 is a stunning greenish-yellow imperial jade bottle with its russet-brown skin covering the sides of the bottle. Visually it resembles a gorge in the mountains with miniature trees growing along the edges of the peaks. One of her favorites, Kim called this bottle 'Valley Boy.' She twinned other favorite bottles with dishes, such as lot 150, an eighteenth-century imperial turquoise glass bottle married with a similarly-dated turquoise glass snuff dish. Lot 176 is a superbly hollowed serpentine bottle with its accompanying dish likely produced from the same piece of serpentine. The tactile qualities of snuff bottles appealed to Kim whether the bottle was of organic material such as lot 175, a natural hollowed-out walnut, or simply if it felt good sitting in the hand, such as lot 173, an Yixing stoneware bottle with its potter's mark of Zhiyuan, that has an almost leathery feel to it. Kim's response to her bottles was on an emotional level and also on an intellectual level, where issues like provenance become key. Provenance mattered to her not just because she was fascinated by the history of a bottle, but also because she liked to own a bottle that had come from good friends such as Joey Silver and the late Pete Bozzo.

Five years after Kim's passing, Jim is ready to share what became a joint collection with other collectors. Bonhams is honored to offer the first part of Kim Green's collection during September's Asia Week, with a second select group being offered for sale in March 2023.

Kim Green 鼻煙壺及鼻煙碟珍藏 （第一部分）

Kim Rene Green（1958年3月2日-2017年1月21日）在1985年去中國的一次官方訪問旅途中購買了她的第一件鼻煙壺。正如很多收藏家一樣具有不惜奔波的勤奮品質，當時Kim在香港等候新婚夫君Jim Pastorick展開蜜月之旅，而那時任職海軍軍官的Jim所乘的軍船卻延誤了。Kim是一名專業地理學家和地球化學家，而後就任美國農業部首席科學家暨辦公室的主任。在等候Jim的期間，Kim決定走訪中國。在一個國營禮品商店裡，Kim注意到的第一個鼻煙壺被標作玉質鼻煙壺，但Kim認為其材質應為瑪瑙。結果亦非如此，這件鼻煙壺其實為料胎仿瑪瑙。在返回美國仔細觀測過這件鼻煙壺后，Kim方意識到其材質為玻璃。本次拍賣中的第160號拍品 - 攪色夾料鼻煙壺，其圖案似是在仿龜殼，此為典型的Kim所鐘愛之類別，即以某一材質仿另一類材質。

1987年，Kim加入了國際中國鼻煙壺協會。Kim與Jim做為協會的活躍會員，曾參加過多次協會舉辦的年會，並在幕後提供許多協助。Kim於2003-2008年及2009-2014年擔任協會董事，并在2006-2008年間任協會副會長。 這期間Kim和Jim結識了諸多鼻煙壺行家並與他們建立了友誼，包括Clare Chu, Robert Hall, 已過世的Robert Kleiner, 及Hugh Moss。依他們的建議，Kim和Jim將其收藏設在少而精的定位上。

Kim有著鮮明靈動的個性，這種個性亦反應在其收藏當中，從其藏品的不同 色反應出來。例如第168號拍品 - 御製寶石紅料胎素開光鼻煙壺，又如第159號拍品 - 黃玉刻銘鼻煙壺。Kim深諳生活之情趣。如同瑪麗及莊智博, 李公偉等其他鼻煙壺藏家一樣，Kim將其所藏的一些鼻煙壺賦予了特殊名字。例如拍品第161號，一件令人驚艷的御製帶皮青黃玉鼻煙壺，其棕色皮殼覆蓋兩側，視覺上宛若山間深峽，其聳峰被密林覆蓋。此壺為Kim的最愛之一，並名其 ' 峽谷郎 ' (Valley Boy)。Kim還將其喜愛的煙壺與煙碟配對，例如她將第150號拍品中的一件十八世紀御製松石綠料胎鼻煙壺與一件時期及 色均相近的煙碟配對。以及第176號拍品，掏空極好的一件黃色蛇紋石鼻煙壺與一只亦或由同一蛇紋石料所製煙碟相配。此外，無論是像第175號拍品，以天然核桃殼這類有機材質製作的煙壺，亦或是像第173號拍品，刻有《志遠》款的宜興陶胎鼻煙壺，其落於手中的質感幾乎若似皮質，這類有美好觸摸質感的鼻煙壺對Kim有格外的吸引力。Kim對於煙壺的認知感性與知性並重。她看重煙壺藏品的來源，不僅是因 她認為一隻煙壺的傳承歷史妙趣盎然，還因 她樂意承繼來自像Joey Silver和已過世的Pete Bozzo這樣的好友手中的藏品。

在Kim過世5年後，Jim已漸覺釋然，願意將其共同所藏的珍品與其他藏家分享。邦瀚斯很榮幸能在九月亞洲藝術週期間將Kim Green珍藏之第一部分呈諸於眾，該珍藏的第二部分也將於2023年三月登場。







PROPERTY FROM THE COLLECTION OF KIM GREEN

371
A FAMILLE ROSE PORCELAIN 'BATS AND CHIMES' SNUFF BOTTLE
1875-1920
Of compressed, rounded form standing on a raised oval footrim, with a cylindrical neck and slightly everted gilded lip, the bottle decorated in famille rose and iron-red enamels, each side with a bronze chime suspended from a bat in flight, above a scrolling, leafy lotus flower, the central elements surrounded by blossoming flowers, the neck encircled with an interlocked *lingzhi* border, the foot with a scrolling band, the narrow sides with a flowerhead flanked by lotus leaves and flowers, the base with a four character iron-red *Qianlong nian zhi* mark in seal script.
2in (5cm) high

$1,800 - 2,500

1875-1920 瓷胎粉彩繪蝙蝠啣磬鼻煙壺一件
《乾隆年製》款

Provenance:
Xanadu Gallery, San Francisco, CA. April 26, 2008
Kim Green collection no. 110

In the last quarter of the nineteenth century, the imperial kilns were resurrected under the jurisdiction of Cixi, the Empress Dowager. The style of earlier wares began to be copied again with some success as is the case here.

PROPERTY FROM THE COLLECTION OF KIM GREEN

372
AN IMPERIAL 'CONFRONTED DRAGONS' GLASS IMITATING AQUAMARINE SNUFF BOTTLE
Imperial, attributed to the Palace Workshops, Beijing, 1750-1800
Of compressed, tapering shield shape, with a cylindrical neck and straightened lip, and standing on an oval footrim, the bottle of pale turquoise tone in imitation of aquamarine, each main side carved with a pair of stylized, confronted, archaistic dragons surrounding a central pearl, with original matching glass stopper.
2 1/4in (6cm) high

$2,500 - 3,500

1750-1800 仿藍晶料胎刻雙龍 珠鼻煙壺一件
御製 或 北京宮廷作坊製

Provenance:
Acquired from 'Father Roth,' Chicago June 13, 1958 for $46.66
Avrina Pugh Collection no. 197
Sotheby's New York, April 1, 2005, lot 520
Asian Art Studio, Inc.
Kim Green collection no. 88

This very well-carved glass bottle imitating aquamarine belongs to a group thought to be carved from a solid block of glass. This is indicated by the heavy weight in relation to the thicker walls and the interior surface of the glass which is slightly frosted where the interior has needed to be polished. The carver in this situation was able to make an intentional choice how smooth the interior surface should be, compare with a blown glass bottle which is not subject to the same treatment.



PROPERTY FROM THE COLLECTION OF KIM GREEN

373
AN IMPERIAL WHITE NEPHRITE SNUFF BOTTLE
Imperial, attributed to the Palace Workshops, Beijing, 1730-1795
Very well-hollowed, of small, bulbous form with shoulders sloping to a waisted neck with straightened lip and standing on a carved oval footrim, the bottle with a highly polished, flawless matrix of even bright-white tone.
1 3/8in (3.5cm) high

$2,000 - 3,000

1730-1795 素面白玉鼻煙壺一件
御製 或 北京宮廷作坊製

Provenance:
The Joseph Baruch Silver Collection
Clare Lawrence Ltd., April 1994
Kim Green collection no. 30

This is an extraordinary white jade bottle which exhibits all of the hallmarks of imperial manufacture. Its small size, even white stone and the feature of the 'straightened' lip indicates that a highly accomplished carved produced this miniature work of art.



PROPERTY FROM THE COLLECTION OF KIM GREEN

374
AN IMPERIAL FACETED RUBY-RED GLASS SNUFF BOTTLE
Imperial, attributed to the Palace Workshops, Beijing, 1730-1770
Of octagonal, faceted form, with a long cylindrical, slightly flared neck and flat lip, each main side of the bottle with convex, quatrefoil panels, of deep ruby-red color.
1 5/8in (4cm) high

$3,000 - 4,000

1730-1770 寶石紅料胎刻棱鼻煙壺一件
御製 或 北京宮廷作坊製

Provenance:
Robert Kleiner, October 2003
Kim Green collection no. 83

Although it was through enamel-work that the influence of the Europeans is felt in the imperial workshops, a glass bottle such as this also shows their presence at court. The form of this group of eighteenth-century faceted glass bottles lies firmly in the hands of the Europeans. Yet while faceting as a form is distinctly European, the technique of manufacture is clearly Chinese. The bottle would have been initially mold-blown then cut and polished using similar techniques to the jade carvers at court.





two views



376

PROPERTY FROM THE COLLECTION OF KIM GREEN

375
A CARVED WHITE NEPHRITE 'PRUNUS AND LONGEVITY' SNUFF BOTTLE
Probably imperial, attributed to the Palace Workshops, 1750-1800
Very well-hollowed, the compressed, spherical form bottle supported on an oval-shaped concave foot, with a cylindrical neck, flat lip and wide mouth, carved in low relief on one main side with a blossoming prunus tree growing from rockwork from which *lingzhi* issues, the reverse carved with four raised characters reading, *Yannian yishou* (extended years and long life), the attractive matrix of a soft-white hue.
2 1/4in (5.8cm) high

$4,000 - 5,000

1750-1800 白玉「延年益壽」鼻煙壺一件
或 御製 或 宮廷作坊製

Provenance:
The Collection of Lawrence Bier, no. 123
Sotheby's New York, March 23, 2004, lot 263
Kim Green collection no. 86

PROPERTY FROM THE COLLECTION OF KIM GREEN

376
A SPINACH-GREEN NEPHRITE SNUFF BOOTLE
1760-1820
Very well-hollowed, the slightly bulbous, ovoid form bottle supported on an oval-shaped raised footrim, with a cylindrical, subtly waisted neck and flat lip, the appealing matrix of a deep spinach-green hue flecked with black.
2 1/8in (5.3cm) high

$4,000 - 5,000

1760-1820 素面碧玉鼻煙壺一件

Provenance:
The Thewlis Collection
Clare Lawrence Ltd.
The Monimar Collection, March 2003
Asian Art Studio, Inc.
Kim Green collection no. 79

Illustrated:
Clare Lawrence, *The Thewlis Collection of Chinese Snuff Bottles*, 1990, p. 48, no. 72
Clare Lawrence, *Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles*, 1996, pp. 170-171, no. 79.166

A very similar bottle with a 'Hall of Constancy' (the fifth Prince Ding) base mark is illustrated in Robert W. L. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, 1987, pp. 32, no. 33.



PROPERTY FROM THE COLLECTION OF KIM GREEN

377
A GLASS IMITATING REALGAR SNUFF BOTTLE
Imperial, attributed to the Palace Workshops, Beijing, 1730-1795
Of compressed, spherical form supported on a flat oval base, with a cylindrical, slightly waisted neck and flat lip, the two convex sides meeting at a fine edge outlining the striking bottle, with vivid splashes of red, orange and yellow in imitation of realgar.
2 1/2in (6.6cm) high

$2,000 - 3,000

1730-1795 仿雄黃料胎鼻煙壺一件
御製 或 北京宮廷作坊製

Provenance:
Mary and George Bloch Collection
Robert Kleiner, October 1991
Kim Green collection no. 16

The colors of realgar glass are richly varied reflecting both the appeal of the original material that the glass copied, but also the inherent magical qualities that made realgar a favorite stone of the Daoists.



PROPERTY FROM THE COLLECTION OF KIM GREEN

378
A CARVED RUBY-RED 'LONGEVITY SYMBOLS' SNUFF BOTTLE
Possibly imperial, attributed to the Palace Workshops, Beijing, 1750-1820
Of compressed, spherical form, with a cylindrical neck and flat lip, standing on a raised oval footrim, the ruby-red bottle carved on one main side with a crane standing on a rock from which a pine tree grows, the reverse with a reclining deer resting on a rock looking back at *lingzhi* growing from rockwork, in the shade of an overhanging, blossoming prunus tree.
2 1/2in (6.5cm) high

$2,000 - 3,000

1750-1820 寶石紅料胎松鶴延年鼻煙壺一件
或 御製 或 北京宮廷作坊製

Provenance:
Collection of Charles Cox, Auckland, New Zealand
Quinn's Auction House, December 4, 2000
Kim Green collection no. 125

The majority of snuff bottles of a ruby-red color produced in the Palace Workshops have a more formalized design carved on them. However, the use of highly symbolic natural subject matter also appears on bottles with an imperial designation.



PROPERTY FROM THE COLLECTION OF KIM GREEN

379
A 'CLOUD' AGATE SNUFF BOTTLE
1750-1860
Very well-hollowed, the slightly bulbous, ovoid form bottle supported on an oval-shaped raised footrim, with a cylindrical, subtly waisted neck and flat lip, the appealing semi-transparent matrix of a pale mushroom tone suffused with natural cloud-like inclusions.
2 1/2in (6.2cm) high

$1,500 - 2,500

1750-1860 素面瑪瑙鼻
煙壺一件

Provenance:
Tsui Hua Chai Antiques, Hong Kong, November 1990
Kim Green collection no. 13



PROPERTY FROM THE COLLECTION OF KIM GREEN

380
A GLASS IMITATING FLAWLESS CRYSTAL SNUFF BOTTLE
1750-1860
Of bulbous rounded, square form, supported on an oval-shaped raised footrim, with a cylindrical neck and flat lip, in imitation of a flawless crystal bottle.
2 3/4in (6.9cm) high

$1,200 - 1,500

1750-1860 透明料胎仿水晶鼻煙壺一件

Provenance:
Peter and Marion Bozzo, October 1991
Kim Green collection no. 17

It is almost impossible to recognize this bottle as a piece of glass as the imitation of flawless crystal is superbly rendered. In order to achieve this the bottle has been most likely carved from a solid block of glass rather than being blown. One indicator that it is glass is that it warms up in the hand more quickly than it would if it were crystal.



PROPERTY FROM THE COLLECTION OF KIM GREEN

381
A 'CRIZZLED' CLEAR GLASS SNUFF BOTTLE
Imperial, attributed to the Palace Workshops, Beijing, 1696-1750
Of tapering shield shape, with shoulders sloping to a cylindrical neck and flat lip, and standing on an oval footrim, the transparent bottle suffused throughout with crizzling.
2in (5cm) high

$1,500 - 2,000

1696-1750 透明料胎鼻煙壺一件
御製 或 北京宮廷作坊製

Provenance:
Hugh Moss, November 2001
Kim Green collection no. 68

Illustrated:
JICSBS, Spring 2004, Hugh M. Moss. *An Overview of Qing Glass Snuff-Bottle Production*, p. 16, fig. 4

In 2001, Hugh Moss stated that "this unusual and certainly early bottle seems to be from the first phase of glass production at Court, ...discussed in detail in the [forthcoming] fifth volume of the Bloch Catalogue, Treasury 5."

PROPERTY FROM THE COLLECTION OF KIM GREEN

382
A BANDED AGATE SNUFF BOTTLE
1750-1860
Very well-hollowed, the compressed, rectangular bottle supported on an oval-shaped recessed foot, with shoulders sloping to a cylindrical neck and flat lip, the matrix of pale grayish-brown tone divided in the center by a white band encircling the bottle.
2in (5cm) high

$1,200 - 1,500

1750-1860 玉帶瑪瑙鼻煙壺一件

Provenance:
Quinn's Auction House, December 6, 2014
Kim Green collection no. 144



PROPERTY FROM THE COLLECTION OF KIM GREEN

383
A RED OVERLAY GLASS 'FISHERMAN AND WOODCUTTER' SNUFF BOTTLE
1750-1820
Of compressed, rounded form supported on a raised oval footrim, with shoulders sloping to a cylindrical neck and flat lip, the bottle overlaid in ruby-red on a 'snowflake' ground and carved with a continuous scene, on one main side in relief with a fisherman standing on a sampan reeling in his catch, shaded by an overhanging pine tree growing from a grassy bank, the reverse with a woodcutter carrying wood over his shoulder, crossing the river on a wood-plank bridge towards a rocky, grassy bank.
2in (5cm) high

$2,000 - 3,000

1750-1820 霏雪地套紅料刻漁夫樵夫鼻煙壺一件

Provenance:
Acquired September 2002
Kim Green collection no. 76



PROPERTY FROM THE COLLECTION OF KIM GREEN

384
A WHITE NEPHRITE SNUFF BOTTLE
1750-1850
Well-hollowed, of elongated, rectangular form with shoulders sloping to a cylindrical neck with flat lip and standing on a carved oval footrim, the bottle with a softly polished white matrix.
2 3/8in (6cm) high

$1,500 - 2,500

1750-1850 素面白玉鼻煙壺一件

Provenance:
Acquired August 1992
Kim Green collection no. 26





two views



two views

PROPERTY FROM THE COLLECTION OF KIM GREEN

385
AN INSIDE-PAINTED GLASS 'TWO LADIES' SNUFF BOTTLE
Liu Shouben, 1994
Of elongated, rectangular form with shoulders sloping to a cylindrical neck with flat lip and standing on a carved oval footrim, the interior of the bottle very well painted in ink and watercolors with two opposing portraits of Xiang Fei (The Fragrant Consort), one side with a European pastoral scene, depicting Xiang Fei wearing a straw hat, seated on a rock under a willow tree, her staff leaning against her and a basket of flowers by her side, the reverse painted with Xiang Fei in 'court attire', her hands holding a soft cloth bag, an inscription to one side, dated *jiaxu qiuri* (autumn of 1994), signed Liu Shouben with one real seal.
2 1/2in (6.3cm) high

$2,000 - 3,000

甲戌 (1994) 劉守本 玻璃 畫香妃像鼻煙壺一件
《劉守本》款

Provenance:
Acquired October 2009
Kim Green collection no. 126

Liu Shouben (1942-2022) was one of the four inside-painted artists, along with Wang Xisan, Ye Shuyin and Ding Guiling, who was taught the art by two of the sons of Ye Zhongsan: Ye Xiaofeng and Ye Bengqi. In 1984 Liu was honored as a 'Beijing Arts and Crafts Master' and it was through him that the Beijing School of inside-painting has flourished.

PROPERTY FROM THE COLLECTION OF KIM GREEN

386
AN INSIDE-PAINTED GLASS 'ROCK AND LANDSCAPE' SNUFF BOTTLE
Zhou Shaoyuan, 1901
Of elongated, rectangular form with shoulders sloping to a cylindrical neck with flat lip and standing on a carved oval footrim, the interior of the bottle very well painted with ink and watercolors, one side with a scholar and his attendant standing on a river bank set in a mountainous landscape with a pavilion nestled in pine trees with rolling hills in the distance, the reverse with a convoluted rock with a bronze planter filled with grasses to one side and a second taller vase of blossoming flowers, signed Zhou Shaoyuan and dated *xinchou qiu ri* (autumn of 1901).
2 1/2in (6.4cm) high

$1,500 - 2,000

辛丑 (1901) 周少元 玻璃 畫賞石博古及山水人物鼻煙壺一件
《周少元》款

Provenance:
George Zavadil
Quinn's Auction House, December 4, 2010
Kim Green collection no. 124

Zhou Shaoyuan was reputed to be a nephew of Zhou Leyuan with his painting years from extant bottles being 1901-1909. This bottle was painted in the first year of his known works and clearly exhibit the influence of his uncle, in this case very obviously with one side being painted with a mountainous landscape and the reverse with a large rock, both clearly echoing the style of his elder. Although Zhou's calligraphy did not reach the artistic heights of his uncle's work, it is nevertheless competent for an inside-painted artist.



PROPERTY FROM THE COLLECTION OF KIM GREEN

387
AN ENAMELED PORCELAIN 'DRAGON' SNUFF BOTTTLE
1875-1908
Of slender pear-shape, standing on an oval footrim and with a cylindrical neck with a flat gilded lip, enameled using famille verte colors with iron-red, each main side with a roundel of a confronted scaly dragon clasping a flaming pearl, surrounded by scrolling flames, above a border of frothy green waves at the base, the neck encircled with an iron-red *lingzhi* border, the base with an iron-red *Guangxu nian zhi* mark and of the period.
3in (7.5cm) high

$1,500 - 2,000

1875-1908 瓷胎彩繪龍團紋鼻煙壺一件
《光緒年製》款

Provenance:
Eldred's Auction House, August 26, 2010
Kim Green collection no. 118

In the Guangxu period, late in the nineteenth century, the imperial kilns were resurrected and became active again under the direction of Cixi, the Empress Dowager. The style of earlier wares began to be copied again with some success as is the case here. This form and decoration of this type of bottle is taken from large palace vases, some of which survive with *Guangxu nian zhi* marks on their bases.



PROPERTY FROM THE COLLECTION OF KIM GREEN

388
A FAMILLE ROSE PORCELAIN 'MOUNTAINOUS LANDSCAPE' SNUFF BOTTLE 1900-1930
1900-1930
Of slightly bulbous, ovoid form, with shoulders sloping to a cylindrical neck, and with an oval footrim, the bottle decorated in famille rose enamels with a continuous scene of pavilions nestled in a mountainous landscape, with a solitary figure walking with a staff, the neck with a gilded *lingzhi* band, the base with an apocryphal *Qianlong nian zhi* mark.
2 1/2in (6.4cm) high

$1,800 - 2,500

1900-1930 瓷胎粉彩繪清山溪遠高士圖鼻煙壺一件

Provenance:
Ruth and Carl Barron Collection, Belmont, MA.
Christie's New York, September 16, 2015, lot 349
Kim Green collection no. 148



PROPERTY FROM THE COLLECTION OF KIM GREEN

389
A MOLDED PORCELAIN 'LADIES AND CHILDREN' SNUFF BOTTLE
1796-1820
Of bulbous, tapering shield-shape with a cylindrical neck and a slightly everted lip, standing on a thin oval footrim, the bottle molded and partially covered in a transparent glaze on the lip, the base, and the women's robes, the remainder left in the biscuit, decorated with an outdoor scene of women and children in a walled garden, flanked by an overhanging banana tree, the neck incised with a *leiwen* border, the details of the figures finely rendered.
2 3/4in (7.2cm) high

$1,500 - 2,500

1796-1820 模製瓷胎庭院閑情人物鼻煙壺一件

Provenance:
Eldred's Auction House, August 26, 2005, lot 41
Kim Green collection no. 91

For a similar bottle, molded with a continuous scene of the Eighteen *Luohan*, see Michael C. Hughes, *The Blair Bequest, Chinese Snuff Bottles from the Princeton University Art Museum*, 2002, p. 204, no. 272.



PROPERTY FROM THE COLLECTION OF KIM GREEN

390
A HEXAGONAL, FACETED AND INSCRIBED YIXING SNUFF BOTTLE
Zhuping, 1832
Of tapering ovoid-form with six convex, vertical panels, the cylindrical neck with a blue enamel glaze on the interior, the fine hexagonal-shaped footrim with a blue enamel glazed base, the bottle incised on three of the panels using the 'iron-brush' technique with an inscription reading *ji qingyun zhi mu'ai xi* (breathing in the mist from clouds at twilight), signed Zhuping preceded by the date *renchen dong ri* (winter of 1832).
2 1/4in (5.6cm) high

$4,000 - 5,000

壬辰 (1832) 竹坪 八棱宜興陶胎刻詩文鼻煙壺一件
《竹坪》款

Provenance:
Edmund F. Dwyer
John W. Sinclair, CA.
Quinn's Auction House, December 10, 2011, lot 133
Kim Green collection no. 134



PROPERTY FROM THE COLLECTION OF KIM GREEN

391
A CARVED BISCUIT PORCELAIN 'PRUNUS' SNUFF BOTTLE
1820-1860
Of compressed, ovoid form with a cylindrical neck and standing on a raised, oval footrim, the biscuit porcelain bottle decorated with a prunus tree in blossom, the gnarled trunk with large blooms, the decoration applied in high relief with slip, carved and dyed to provide a color contrast, unsigned but attributed to Wang Bingrong.
2 1/8in (5.5cm) high

$3,000 - 4,000

1820-1820 素瓷胎刻梅花爭艷圖鼻煙壺一件

Provenance:
Dr. Mary Kaufman, NY.
Robert Kleiner, November 7, 2013
Kim Green collection no. 139

There are only three recorded bottles with this type of contrasting decoration; the other two being in the Nordic Butterfly Collection, no. 372 and in the Mary and George Bloch Collection, no. 1361. The bottle in the Bloch Collection is signed by Wang Bingrong confirming the attribution for this bottle. All three bottles have very similar decoration with a two-tone color scheme which is both dramatic and subtle in its conception.



two views



two views

PROPERTY FROM THE COLLECTION OF KIM GREEN

392
AN INSIDE-PAINTED GLASS 'INSECTS AND TREES' SNUFF BOTTLE
Sun Xingwu, 1895
Of elongated, rectangular form with shoulders sloping to a cylindrical neck with flat lip and standing on a carved oval footrim, the interior of the bottle very well painted with ink and watercolors, one side with a cricket perched on a grassy bank under an overhanging willow tree beside rocks and flowers, the reverse with a continuation of the scene with a cicada hanging on a willow branch, with minnows swimming in the water below, the inscription reading: 'Beneath the willow tree a cricket is singing, painted by Sun Xingwu in the winter month of 1895,' together with one red seal.
2 1/2in (6.4cm) high

$2,500 - 4,000

乙未 (1895) 孫星五 玻璃 畫柳下蟬鳴圖鼻煙壺一件
《孫星五》款

Provenance:
Speelman Collection
Vanessa Holden, March 21, 1999
Kim Green collection no. 52

Little is known about Sun Xingwu (1894-1900). In the seven years of his painting (taken from surviving dated bottles), he painted almost one hundred bottles. Beijing is given on some of the examples as the location of his studio, and he almost certainly would have known both Zhou Leyuan and Ma Shaoxuan whose styles are evident in Sun's work. This bottle is unusual for his work depicting subject matter not often painted by him.

PROPERTY FROM THE COLLECTION OF KIM GREEN

393
AN INSIDE-PAINTED GLASS 'HUNTER AND FISHERMAN' SNUFF BOTTLE
Sun Xingwu, 1896
Of elongated, rectangular form with shoulders sloping to a cylindrical neck with flat lip and standing on a carved oval footrim, the interior of the bottle very well painted with ink and softly-hued watercolors, one side with a horseman looking up at goose pierced with his arrow falling from the sky, while a pair of geese fly away towards the distant mountains, the reverse with a fisherman sitting on the banks of a river where pavilions are nestled amongst blossoming trees, the opposite bank moored with sampans, the river wending its way into the distant mountains, signed Sun Xingwu, dedicated for the approval of Yutang, an honorable elder brother, dated *bingshen duan yue* (first month of 1896), with one red seal.
2 1/2in (6.2cm) high

$2,500 - 4,000

丙申 (1896) 孫星五 玻璃 畫獨釣清溪圖鼻煙壺一件
《孫星五》款

Provenance:
Acquired in 2010
Kim Green collection no. 123



PROPERTY FROM THE COLLECTION OF KIM GREEN

394
A CARVED AND STAINED NEPHRITE 'FLORAL' SNUFF BOTTLE
Probably Imperial, attributed to the Palace Workshops, Beijing, 1750-1800
Of compressed, tapering shield-shape with a waisted neck and straightened lip, and with a recessed oval foot, the nephrite bottle stained and carved in low relief, one main side with a flowering prunus tree issuing from convoluted rockwork, the reverse with a similar scene with flowering plants.
2 1/4in (5.8cm) high

$2,000 - 3,000

1750-1800 棕玉刻花卉奇石鼻煙壺一件
或 御製 或 北京宮廷作坊製

Provenance:
Kim Green collection no. 89

As much as the Qianlong emperor was attuned to the glitz and fanfare of the imperial court, he was also fond of simple, archaic styles that the literati treasured, ordering that pieces be stained at the time of manufacture to emulate works of art from previous dynasties. This bottle shows some similarities in style with lot 26, a stained bowenite snuff bottle, sold in these rooms September 19, 2022.



PROPERTY FROM THE COLLECTION OF KIM GREEN

395
A WHITE NEPHRITE SNUFF BOTTLE
1750-1800
Very well-hollowed, of compressed rectangular-form with rounded shoulders and an oval-shaped neck with flat lip, standing on a recessed oval foot, the bottle of even bright-white tone.
2 1/4in (5.7cm) high

$2,500 - 4,000

1750-1800 素面白玉鼻煙壺一件

Provenance:
Kim Green collection no. 51



PROPERTY FROM THE COLLECTION OF KIM GREEN

396
A 'SANDWICH' GLASS IMITATING TORTOISESHELL SNUFF BOTTLE
1750-1800
Of slightly bulbous shield-shape with a waisted neck and everted flat lip, supported by a flat oval base, the bottle with swirls of yellow, russet, brown, orange, and green sandwiched between two transparent layers of glass, in imitation of tortoiseshell.
2in (5cm) high

$1,500 - 2,000

1750-1800 仿玳瑁夾色攪料鼻煙壺一件

Provenance:
Kim Green collection no. 115



PROPERTY FROM THE COLLECTION OF KIM GREEN

397
A SPLASHY GLASS 'LOTUS POND' SNUFF BOTTLE
1750-1820
Of slightly bulbous shield-shape with a waisted neck and everted flat lip, supported by a flat oval base, the opalescent-hued bottle with irregular multi-colored splashes of glass in tones of white, green, brown, yellow, blue and red on the exterior surface, resembling lotus leaves and flowers floating on a pond.
2in (5.1cm) high

$1,800 - 2,500

1750-1820 攪色料胎落花繽紛鼻煙壺一件

Provenance:
Kim Green collection no. 147



PROPERTY FROM THE COLLECTION OF KIM GREEN

398
A YELLOW OVERLAY ON YELLOW GLASS 'LOTUS AND EGRET' SNUFF BOTTLE
1780-1820
Of compressed, pear-shape, supported on a raised oval footrim, with shoulders sloping to a cylindrical neck and flat lip, the bottle overlaid in clear amber-yellow on an opaque golden-yellow ground and carved with a continuous scene, on one main side in relief with an egret perched on the stalk of a lotus leaf beside a stalk of overhanging millet, growing from water, continued on the reverse with lotus leaves, pods and flowers growing in a pond.
2 1/4in (5.7cm) high

$2,500 - 4,000

1780-1820 黃色套料刻「一路連科」圖鼻煙壺一件

Provenance:
Kim Green collection no. 49





400

PROPERTY FROM THE COLLECTION OF KIM GREEN

399
A RED OVERLAY GLASS 'DRAGONS AND BATS' SNUFF BOTTLE
Imperial, attributed to the Palace Workshops, Beijing□1750-1800
Of compressed, rounded form supported on a raised oval footrim, with shoulders sloping to a cylindrical, slightly everted neck and flat lip, the bottle overlaid in ruby-red on a 'snowflake' ground and carved on each main side with a roundel formed by a coiling chilong with sinewy limbs and a curling tail, its head pointing inwards forming the central motif, the two narrow sides carved with a bat in flight.
2 1/4in (5.7cm) high

$2,500 - 4,000

1750-1800 霏雪地套紅料刻螭龍蝙蝠紋鼻煙壺一件
御製 或 北京宮廷作坊製

Provenance:
Kim Green collection no. 149

PROPERTY FROM THE COLLECTION OF KIM GREEN

400
AN AVENTURINE AND REALGAR-SPLASHED BLUE GLASS SNUFF BOTTLE
Probably imperial, attributed to the Palace Workshops, Beijing, 1730-1795
Of compressed, pear-shape, supported on a raised oval footrim, with shoulders sloping to a cylindrical neck and flat lip, the cobalt-blue bottle suffused with bubbles and with irregular splashes of aventurine and 'realgar' glass.
2 1/2in (6.4cm) high

$1,800 - 2,500

1730-1795 寶石藍料胎灑金鼻煙壺一件
或 御製 或 北京宮廷作坊製

Provenance:
Kim Green collection no. 35

Aventurine, or golden-star glass, is one of the colors listed in the imperial archives relating to items ordered by the *Zaobanchu*. In 1773, the Archives list an order for the Paint and Wood workshop to make a stand for a glass vase of 'blue golden-star color,' indicating that this was already an established court favorite.



two views

401
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Signed Zhou Shaoyuan and dated 1906
depicting figures on bridge to one side and boys playing blind-man's bluff' on the other, signed and sealed Zhou Shaoyuan and dated *Bingwu* year (1906).
2 5/16in (5.8cm) high

$1,500 - 1,800

402
A FINE SMOKY CRYSTAL SNUFF BOTTLE
1770-1850
Of tapering spade shape and delicately carved to each narrow side with three-ring mask-handles.
2in (5cm) high, stopper

$1,800 - 2,500



403
A SEMI-TRANSPARENT CELADON JADE SNUFF BOTTLE
1770-1870
of slightly flattened pear shape with a high polish and some translucency, a *chilong* carved to each face.
2 5/8in (5.7cm) high

$1,500 - 2,000



404
A BLUE AND WHITE CYLINDRICAL SNUFF BOTTLE
1800-1900
Painted with a continuous scene of a greeting before a pavilion.
3 3/8in (8.5cm) high

$1,500 - 1,800

Provenance:
J. P. Morgan Collection by repute



405
A FINE CLEAR ROCK CRYSTAL SNUFF JARLET
1780-1880
superbly hollowed cylindrical shape and an unusually clear stone.
2 1/8in (5.3cm) high, stopper

$2,000 - 3,000



PROPERTY FROM A HAWAII PRIVATE COLLECTION

406
A CAMEO AGATE 'MONKEY, BAT, AND WASP' SNUFF BOTTLE
1750-1860
Of oval section with a short columnar neck and low foot ring, one side carved in high relief with a seated monkey gazing aloft, the fur and facial features neatly incised, a bat soaring by the monkey's foot, both animals cleverly picked out in the brown passages of the stone, the opposite side with a small wasp carved from the brown speckles in the stone, the body a translucent creamy tone with flecks of russet, well hollowed.
2 1/4in (5.7cm) high

$3,000 - 5,000



PROPERTY FROM A HAWAII PRIVATE COLLECTION

407
AN EMBELLISHED WHITE JADE SNUFF BOTTLE
Bottle: 18th century; Embellishment: 20th century
Of oval section with a tapered shoulder and set over a low foot, the interior well hollowed, the white 'mutton fat' jade an even, creamy tone, the sides later overlaid with gold wire forming a floral scroll around the body, the center of each blossom applied with a lapis, pearl, or gold bead, all set between gold wire bands of *ruyi* heads and S-curves at the neck and foot.
2 1/2in (6.35cm) high

$2,500 - 4,000



PROPERTY FROM A HAWAII PRIVATE COLLECTION

408
AN INSIDE-PAINTED ROCK CRYSTAL 'LADIES' SNUFF BOTTLE, SIGNED YE ZHONGSAN
1919
Of rectangular section, one broad side painted with an indoor scene of a woman preparing to play the *qin* as another strikes a cymbal and a male attendant holds an oil lamp, the upper left corner with an inscription followed by the signature *Ye Zhongsan* and a seal, the opposite side with a lady conversing with two female attendants in a garden as a man descends from a tree, a short inscription in the upper corner, the narrow sides carved in relief with mock mask-and-ring handles.
2 1/2in (6.35cm) high

$2,200 - 2,800



PROPERTY FROM A HAWAII PRIVATE COLLECTION

409
A 'MUTTON FAT' WHITE JADE SNUFF BOTTLE
18th century
Of flattened globular form supported on an oval foot ring, the surface unadorned showing off the even, creamy white hue, the interior well hollowed.
2 1/8in (5.4cm) high

$1,500 - 2,500



PROPERTY FROM A HAWAII PRIVATE COLLECTION

410
A CARVED AMBER 'FIGURAL' SNUFF BOTTLE
1780-1850
One side carved in relief with a *meiren* wearing flowing robes and holding a long flowering branch, two butterflies fluttering nearby, the opposite side with a boy attempting to capture a bird for his cage, a second bird tied with a string behind him, the amber a rich honey tone.
2 1/2in (6.35cm) high

$1,500 - 2,500



PROPERTY FROM A HAWAII PRIVATE COLLECTION

411
A SMALL CLOUD AGATE SHIELD-SHAPED SNUFF BOTTLE
Possibly Imperial workshop, 1750-1800
Of flattened form, the broad upper body surmounted by a waisted neck and elegantly tapering toward the tall, waisted foot, the foot carved in openwork with a band vertical apertures, the shoulders each adorned with a butterfly-form mock-handle carved in relief, the smooth stone a creamy translucent tone.
1 7/8in (4.8cm) high

$1,500 - 2,500



PROPERTY FROM A HAWAII PRIVATE COLLECTION

412
A THREE-COLOR OVERLAY GLASS SNUFF BOTTLE
19th century
Of flattened bottle form set over a low foot ring, the even white glass body overlaid in nine colors of further glass, the outer glass carved through revealing a rooster atop a *lingzhi* sprig on one side, a selection of the 'One Hundred Antiques' on the opposite side, and a bat on each of the narrow sides, the polychrome motifs all in high relief.
2 5/8in (6.7cm) high

$1,500 - 2,500



two views

413
A FAMILLE ROSE 'MAGPIES AND PLUM BLOSSOMS' SNUFF BOTTLE
Daoguang iron-red four-character seal mark to the base and of the period
Depicting multiple paired magpies flying and standing on the branches of a flowering plum blossom tree in a continuous scene around the body.
2 5/16in (6cm) high, stopper

$2,000 - 3,000

道光時期 道光四字紅款 粉彩《喜上眉梢》鼻煙壺



414¤
THREE GLASS OVERLAY SNUFF BOTTLES
Late Qing/Early Republic period
Including, a black glass overlay snuff bottle with nine bronze vessels, a red glass overlay snuff bottle with nine bronze vessels, and a multicolored glass overlay snuff bottle with nine bronze vessels.
2 1/2in (6.2cm) high, the tallest (3).

$600 - 800

清晚期/民國早期 套料鼻煙壺三隻

415
A CINNABAR LACQUER 'PHOENIX' SNUFF BOTTLE
1780-1880
The body of round outline and with lightly convex sides delicately carved with a descending phoenix with feathery tail amidst cloud scrolls to one side and an ascending phoenix to the other, each divided on the narrow sides with rockwork, all between a key-pattern band at the short spreading foot and below plantain leaf lappets on the tall cylindrical neck.
2 7/16in (6.3cm) high, stopper

$3,000 - 5,000

1780-1880年 剔紅鳳紋鼻煙壺

For a bottle of similar type with an ascending and a descending phoenix amidst clouds but of different form, see Christie's New York, 22 March 2019, lot 1649.

For other examples of the group See *Chinese Snuff Bottles: A Miniature Art from the Collection of Mary and George Bloch*, Hong Kong, 1994, nos. 262 and 263. It is unusual to find phoenix (*fenghuang*) as the primary decoration on such lacquer bottles and may suggest a final destination of the court for this group as it increasingly became synonymous with the empress.

416
TWO GLASS SNUFF BOTTLES, ONE REALGAR, ONE TRANSPARENT RED OVERLAY
18th and 19th century
The realgar bottle of spade shape with mottled red patches to each main face and with orange-yellow glass visible beneath and along the narrow sides; **TOGETHER** with a transparent red overlay bottle of flattened oviform shape.
2 1/4in (5.7cm) and 2 1/2in (6.4cm) high (2).

$1,200 - 1,800



PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

417
AN INSIDE PAINTED GLASS SNUFF BOTTLE
Signed Ye Zongsan, dated 1897
Of upright form with a flat lip and supported by an oval foot rim, one side of the interior painted with a cat and butterfly adjacent to a garden rock and peony, reversed by lotus and goldfish, inscribed with a date of *dingyou* (1897) and signed Ye Zhongsan, with a painted seal.
2 3/4in (7cm) high

$4,000 - 6,000

丁酉年（1897年）葉仲三作玻璃內畫金玉耄耋圖鼻煙壺

款識
丁酉桃月寫於都門葉仲三

Provenance:
William A Parker Jr.
Bonhams New York, 18 March 2019, lot 725
Private US Collector

來源：
William A Parker Jr.舊藏
紐約邦瀚斯，2019年3月18日，拍品編號725
美國私人藏





two views

PROPERTY FROM A PRIVATE COLLECTION

418
AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE
Signed Ye Zhongsan and dated 1931
Of large rounded rectangular shape with a short neck and rounded oval foot ring, one side painted with a battle scene of confronted chariots below a descriptive inscription including the cyclical year *Xinwei*, corresponding to 1931, and the signature, the reverse with the seated figure of the Zhou King Xuan and an entourage, with two supplicant figures kneeling before him below a short inscription.
2 7/8in (7.3cm) high, stopper

$2,000 - 3,000

葉仲三1931年款 內繪水晶鼻煙壺

The scene on one side depicts King Xuan of Zhou (827–783 BCE), who had heard a rumor that a woman would jeopardize the town of Jiangshan, and subsequently ordered a mass execution of women. Du Bo (杜伯) who was the Duke of Tangdu (唐杜公) during this period, admonished the king for this decision, and was himself executed by King Xuan, despite being warned that Du Bo's ghost would haunt him. Three years later, King Xuan fell ill and died after dreaming that Du Bo shot him to death with an arrow.

The scene on the other side depicts the battle at Mount Longmen between the opposing forces of the Qin and Jin States.

Both stories are included in *Dongzhou Lieguo Zhi* (Chronicles of the Eastern Zhou Kingdoms), a late-Ming historical novel authored by Feng Menglong (1574-1646)

PROPERTY FROM A PRIVATE NEW YORK COLLECTION



419
THREE SNUFF BOTTLES, ONE AMBER AND TWO CHALCEDONY AGATE
The amber bottle of full rounded spade shape with an opaque orange tone to one side and a mostly semi-transparent dark amber to the other, carved in a continuous Daoist scene with boys amidst trees, one side with Liuhai and his three-legged toad below a *wutong* or maple tree, the other with a bird amidst prunus branches above playful boys and a child carried on one boys back; one agate with a seated horse near rockwork with a monkey holding a twisted rope tied to the horse carved from a pale brown inclusion, the other agate of tapering rectangular shape with Buddhistic lions and a ribboned ball on one main face and a hawk on rockwork below the sun on one narrow side.
2 1/8in (5.3cm); 1 15/16in (4.9cm) and 2 1/4in (5.6cm) high, stoppers (3).

$1,000 - 1,500

玉髓鼻煙壺三件

PROPERTY FROM A PRIVATE COLLECTION



420
TWO WHITE JADE SNUFF BOTTLES
1750-1850
One of pear shape with short neck and supported on a slightly spreading thinly cut foot rim; the other of classic slightly bulbous spade shape with large everted rim shallow neck and standing on a flat oval foot, both stones of an attractive white color.
2 3/8in (6cm) and 2in (5cm) high

$3,000 - 4,000

1750-1850 白玉鼻煙壺兩件

Conditions of Sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST $25,000 OF THE BID PRICE, PLUS 26% OF THE AMOUNT OF THE BID PRICE ABOVE $25,000 UP TO AND INCLUDING $1,000,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE $1,000,000 UP TO AND INCLUDING $6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE $6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US $25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US $25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US $5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of $5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www.bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  A. All arbitration proceedings shall be confidential;
  B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
  D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
  E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer's Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000….....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer's Guide - continued

Sales Tax
Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges
Storage charges of $5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

  Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

  Purchases will be available for collection on *Wednesdays* from Door To Door.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  50 Tannery Rd
  Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  6280 Peachtree St.
  Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer $75
Daily storage..... $10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS
Transfer $37.50
Daily storage..... $5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and-conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Asian Art Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

SNUFF BOTTLE STOPPER DISCLAIMER

Please note that snuff bottle stoppers are not included in any snuff bottle lots or in the purchase price of such a lot hereunder, regardless of whether the snuff bottle lot is illustrated with one or more stoppers. While Bonhams makes reasonable efforts to ensure that a stopper illustrated or exhibited with a snuff bottle lot accompanies the lot upon collection or release, it accepts no liability for not doing so or for damage or for loss to stoppers during storage or shipment. In addition, if a snuff bottle lot is exhibited or purchased by a buyer outside of the United States, Bonhams may remove any stopper accompanying a lot that contains restricted materials.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Sale title:	Chinese Ceramics Works of Art and Paintings	Sale date:	20 - 21 March 2023
Sale no.	28439	Sale venue:	New York

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:





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